

# Autumn Pattern number of Vogue



October 15, 1915

The Vogue Company  
CONDÉ NAST PUBLISHER

Price 25 cents





**\$1500**

*f. o. b. Toledo*



## This Smart Coupe Is Knight Motored

This motor has silent, sliding sleeve valves.

The effect is as though your power came from nowhere—you are unconscious of any definite power source.

You are conscious only of great power and unrestricted speed and radius of travel.

The beauty and distinction of this Coupe have made it the most desirable closed car ever designed.

It is sought after by those whose sphere

demands above all things exquisite appointments in perfect good taste.

With the sleeve-valve motor it is a perfected car.

But the price is only \$1500—

And the production is limited—in keeping with its exclusive smartness.

See the nearest Overland dealer and arrange for a demonstration of the Willys-Knight Coupe.

Deliveries now.

*Catalogue on request. Please address Dept. 422*

Coupe  
**\$1500**

Limousine  
**\$1750**

*f. o. b. Toledo*

"Made in U. S. A."

Also Manufacturers of the Famous Overland Automobiles



*Sleeve Valve Motor*



*What makes Caruso the greatest of all tenors?*

His wonderful voice and **his superb interpretations.**

*What makes the Victrola the greatest of all musical instruments?*

Its wonderful lifelike tone and its ability to adapt the renditions of all artists to the acoustic conditions of any room **without interfering in any way with the artists' interpretations.**



Caruso listening to himself on the Victrola

The Victor Record by Caruso, Farrar, Gluck, McCormack, Schumann-Heink, or any other artist is true to the very life—with all the beauty of shading and individuality of expression as sung or played by the artists themselves.

It is perfect musically **but**—it must be adapted to the acoustic limitations of any room, and that is accomplished by the Victor system of changeable needles and the modifying doors of the Victrola.

And what is extremely important, it is done **without interfering in any way with the artists' interpretations.**

You have your choice of the full-tone needle, the half-tone needle, or the fibre needle, to suit the individuality of each record to its particular acoustic surroundings. With the modifying doors of the Victrola you still further control the volume of tone, and get the utmost enjoyment from every record.

Any Victor dealer will gladly demonstrate the advantages of these important Victrola features and play any music you wish to hear. There are Victors and Victrolas in great variety of styles from \$10 to \$300.

Victor Talking Machine Co., Camden, N. J., U.S.A.

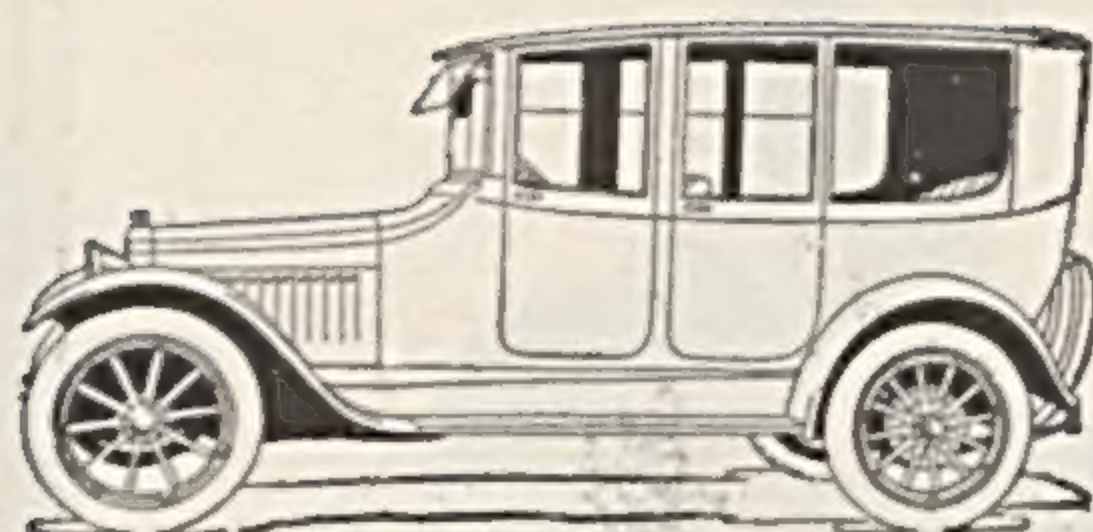
Berliner Gramophone Co., Montreal, Canadian Distributors



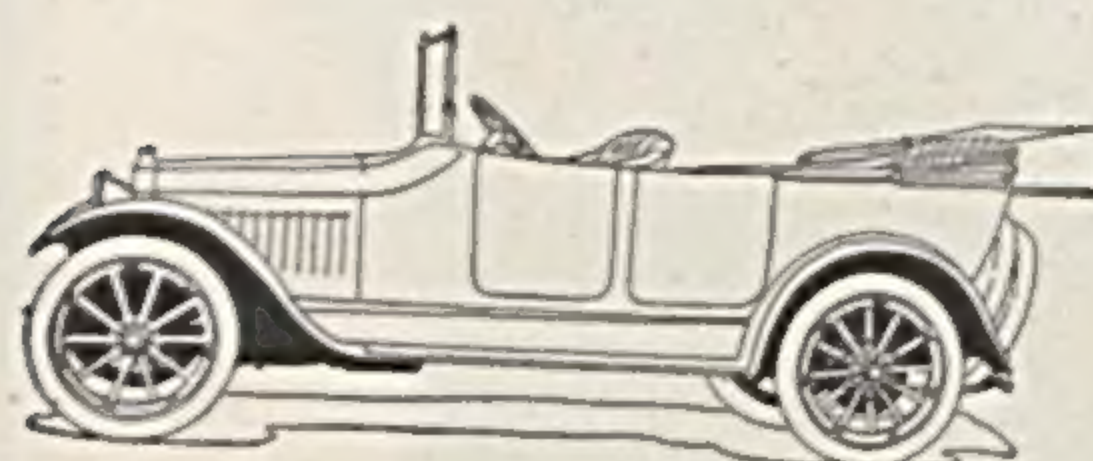
# Victrola

New Victor Records demonstrated at all dealers on the 28th of each month

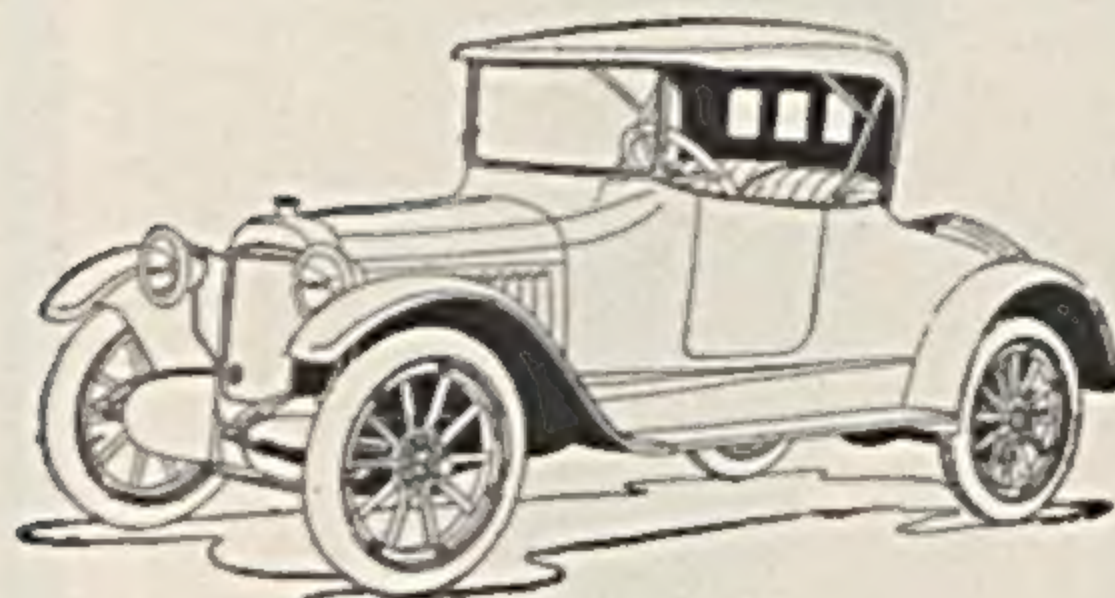




**Palanquin**  
Combination Six-40 touring and closed car, both tops complete, \$1700.



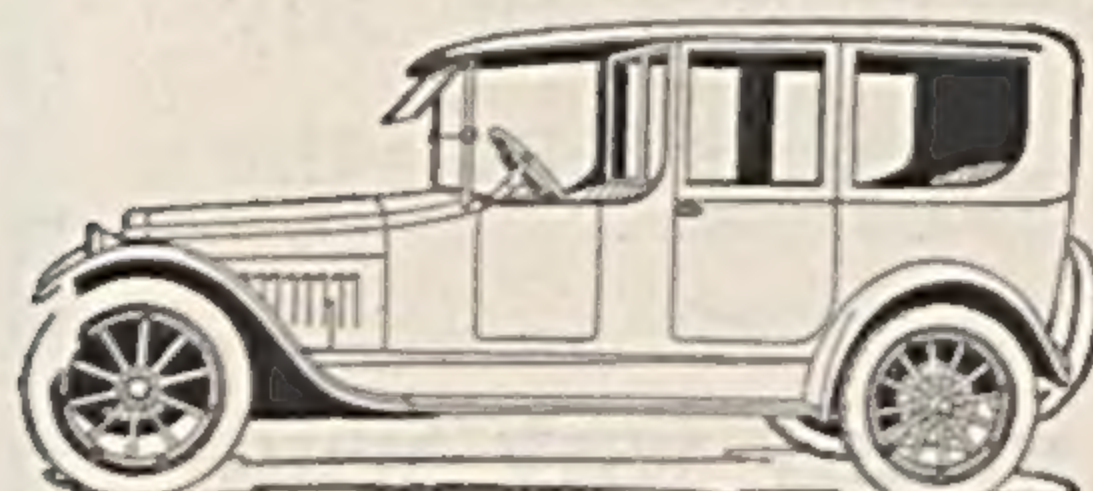
**Six-40 Touring Car**  
Beautiful seven-passenger car with wonderful riding qualities, \$1350.



**Six-40 Roadster**  
Distinctive light car built to carry three passengers, \$1350.



**Six-40 Victoria Cabriolet**  
Luxuriously equipped three-passenger closed car, \$1450.



**Six-54 Limousine**  
A splendidly appointed big car for seven passengers, \$3350.

## The Chalmers "Palanquin"

THAT welcome protection in bad weather afforded by the closed car is made fully as desirable by the demands of fashion as by the necessities of comfort.

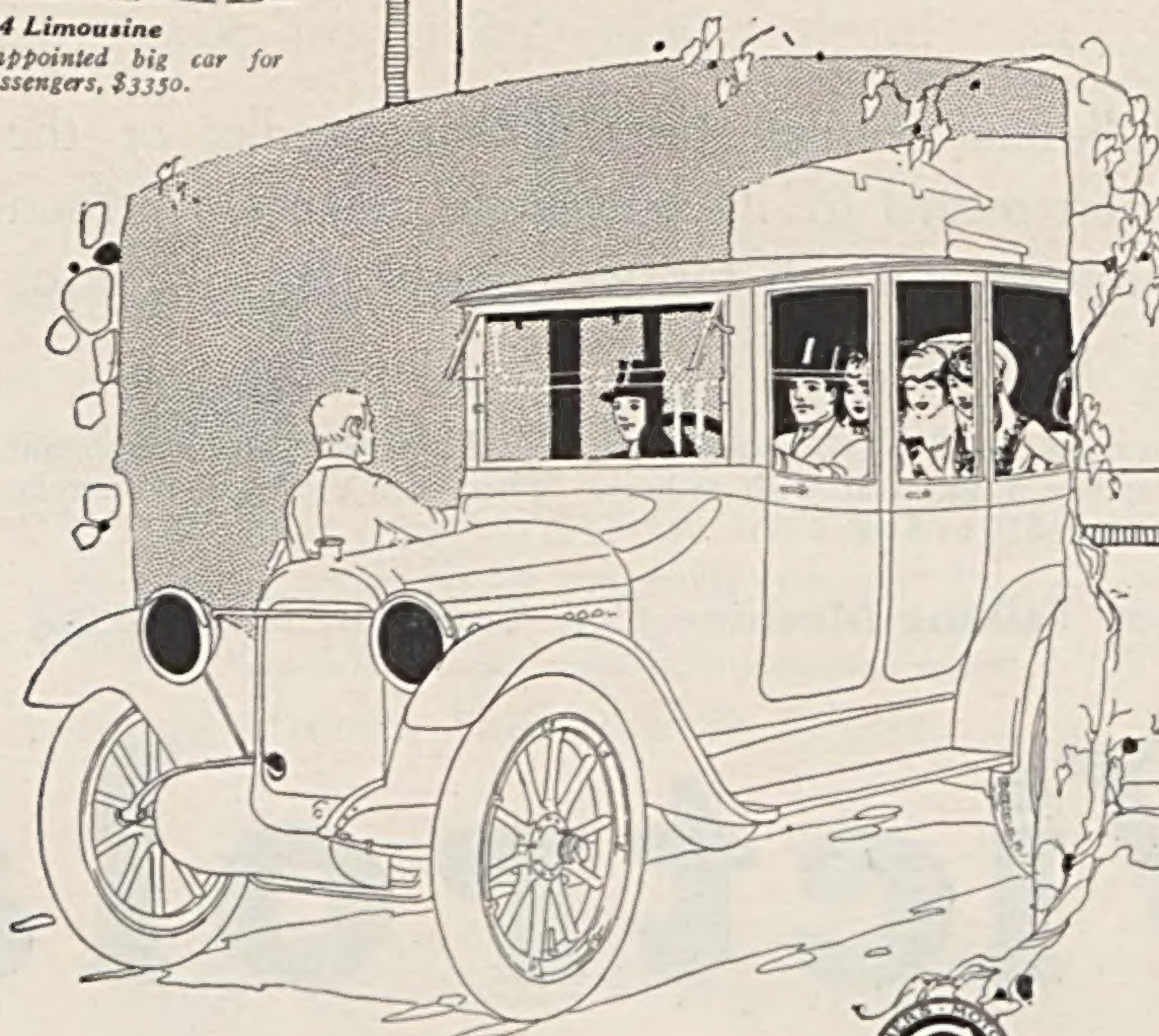
To provide a car to meet the requirements of both mode and service at a *reasonable* cost, the Chalmers Company has perfected the unique seven-passenger *Palanquin* pictured below—a combination of two cars in one. This is not a makeshift. It is a luxurious closed car designed to be easily converted into a touring car.

An exclusive Chalmers adaptation of the Oriental palanquin, nothing else of its kind so perfect is being offered by others this year, though without doubt this body will be extensively copied next season. Its beauty, style, distinction and service are offered by the Chalmers Company *now*.

The *Palanquin* fits the Chalmers Six-40 seven-passenger touring body, making a comfortable owner-driven limousine. When not in use it can be quickly removed, leaving the perfectly appointed touring car for summer service. The wide plate glass windows offer an unobstructed view, and the two auxiliary seats can be folded in out of sight when not more than five passengers ride, giving room for a generous amount of luggage.

Light and easily handled in narrow streets—and with a positive self-starter—the *Palanquin* is especially desirable as a woman's car.

It is the combination *par excellence* of utility and style.



The Chalmers Six-40 seven-passenger touring car sells for \$1350, or \$1700 with the extra *Palanquin* equipment. Those who have already purchased their Chalmers Six-40 may buy the *Palanquin* equipment alone for \$350. We are in a position to furnish sketches of crests and monograms. Local Chalmers representative will be glad to tell you about this luxurious closed car.

**Chalmers Motor Company**  
Detroit



Quality First



# Franklin Simon & Co.

Fifth Avenue, 37th and 38th Sts., New York



At Special Prices

## Women's Hudson Seal and Moleskin Fur Coats

No. 484. Hudson Seal Fur Coat (Dyed Muskrat). New semi-fitted to waist, ripple flare model, 48 inches long; large rolling collar, band on sleeves and bottom border of Natural Skunk Fur; can be worn open or buttoned to neck; new bell-shape sleeves; fancy silk lined. **Special 145.00**

No. 486. Hudson Seal Fur Coat (Dyed Muskrat); full ripple flare model, 45 inches long with broad crush belt of Hudson Seal Fur, fastened at side; chin collar, cuffs and bottom border of Natural Skunk Fur; can be worn open and belt can be detached, leaving coat a loose model from shoulder; fancy silk lined. **Special 165.00**

No. 488. Real Scotch Moleskin Fur Coat, full ripple model, 48 inches long, with yoke front and back, fullness falling from yoke; crush collar of Natural Skunk or Ermine Fur can be worn open or closed; fancy silk lined. **Special 195.00**

No. 484A. Large Velvet Hat in Black, Brown, Green, Navy or Purple; trimmed with Skunk Fur band and ball at side. **Special 22.50**

No. 486A. Velvet Hat, close-fitting model, in Black, Brown, Navy or Green; standing ruffle, trimmed with Moire ribbon band and flowers. **Special 15.75**



# ANNOUNCEMENT

**C**ERTAIN unscrupulous houses have been in the habit of showing fictitious **CALLOT** models made up for the purpose of selling their inferior goods (even using copies of our belts). This, then, is to make public the fact that only the following mentioned firms have bought our models, and from none other in the **UNITED STATES** can they be purchased.

Every genuine model made by the firm

## Callot Soeurs,

**ROBES, MANTEAUX, LINGERIE, 24 RUE TAITBOUT, PARIS,**  
has the new waistband bearing the following inscription woven in blue on white:

**HIVER 1915-1916**

*Callot Soeurs*  
**PARIS**  
**NOUVELLE MARQUE DÉPOSÉE**

NEW YORK.								BROOKLYN			
Manteaux...	Robes...	Jaquettes...	Blouses...	Manteaux...	Robes...	Jaquettes...	Blouses...	Manteaux...	Robes...	Jaquettes...	Blouses...
Henri Bendel..... 4	45	8	2	Van Smith.....	4	—	—	Frederick Loeser & Co..	3	—	—
Hardy..... 3	25	3	1	Woof & Shulhof.....	4	—	—				
L. P. Hollander & Co..	25	2	—	Madeleine Angèle.....	3	—	—	CHICAGO.			
Lichtenstein Co..... 6	15	—	—	Angèle Morin..... 1	2	—	—	Marshall Field & Co... 1	16	—	—
L. Thurn..... 2	15	—	—	Pursell.....	3	—	—	Staples..... 1	9	—	—
Sidney Stern..... 1	15	2	—	Simcox.....	3	—	—	Hartigan.....	5	—	—
Max Schwartz & Co... 3	7	—	—	Antoinette Worrall...	3	—	—	Carson, Pirie, Scott & Co.—	3	1	1
Balcom..... 1	7	1	1	Aitken, Son & Co.....	2	—	1				
Bonwit Teller & Co... 3	4	—	—	John Wanamaker.....	2	1	—	MINNEAPOLIS.			
Durante Bros..... 1	6	—	—	Butler.....	2	—	—	Boyd..... 1	5	—	—
Haas Bros.....	7	—	—	O. Hitchins.....	2	—	—				
A. Beller & Co..... 1	5	—	—	Leonard O'Neil.....	2	—	—	PHILADELPHIA.			
J. M. Gidding & Co... 2	4	—	—	Ed. L. Mayer.....	2	—	—	Strawbridge & Clothier..	4	—	—
Hickson & Co.....	6	—	—	O'Sullivan.....	2	—	—	Meely.....	7	2	—
Jeanne Andrée.....	6	—	—	Gimbel Bros.....	1	—	—	Fitz-Patrick.....	3	—	—
Kurzman..... 1	5	—	—	M. Mange.....	1	—	—	Gimbel Bros.....	1	—	—
Jacqueline.....	5	1	—	Louise & Company... 3	7	—	—	Kater.....	1	—	—
Julius Stein & Co....	5	—	1	Remond-Beaufils Cie..	7	—	—	Newman.....	1	—	—
B. Altman & Co.....	5	—	—								
Jaeckel & Son.....	5	—	—	BOSTON.							
Révillon Frères..... 4	1	—	—	Ruby..... 12	3	3		PITTSBURG.			
BelleArmstrongWhitney	4	—	2	Driscoll.....	3	—	—	Chandler.....	1	—	—
Franklin Simon & Co.. 2	2	—	—	Bradley.....	2	—	—				
T. M. & J. M. Fox.... 2	2	—	—								

When in doubt as to the authenticity of a dress label bearing the name of **CALLOT SOEURS**, please communicate with

**PHILIPPE ORTIZ,**

American Representative,

**Syndicat de Defense de la Grande Couture Française**

13 West 46th St., New York

(Phone, Bryant—1511)



# BONWIT TELLER & CO.

Paris  
42 Rue de Paradis

The Specialty Shop of Originations

Philadelphia  
13th and Chestnut Sts.

FIFTH AVENUE, at 38th ST., NEW YORK

## New Modes in Sweater Coats and Sport Hats

HOODSCARF—Designed in one piece of brushed wool.  
Colors: light blue, grass green, gray, white, heliotrope. Hood lined with peau de cygne..... 2.95 5.50 6.95



"SPORTMAID"



"PLAYDAY"



"ICELAND"



"MONTCALM"



"WESTEND"

"ICELAND"—Complete set—COAT, SCARF, CAP of brushed Angora. In white, green, lobster, Joffre blue and bordeaux. Also delft blue and white combination. Large deep pockets in coat and belt..... 15.00

"SPORTMAID"—Set of coat and Hockey cap of heavy knit pure wool. Colors: delft, fawn, rose, hunter green and white. Adjustable collar..... 5.95

"PLAYDAY"—All-wool sweater with Byron collar. Colored borders, pocket edging and cuffs. White with azure, cadet, Nile, maize or black. Also all white..... 9.50

HAT with "Playday" of soft velour, grosgrain band and bow. All colors except white..... 5.95

"MONTCALM"—Fur-trimmed all-wool sweater in white, green, delft, rose, tan. Trimmed with sable-squirrel, seal or skunk..... 16.50

HAT—Of felt with rosette and banding of grosgrain. All colors except white..... 6.75

"WESTEND"—Wool jersey sweater coat in white, navy, rose, hunter green, purple or delft. Fur choker collar of beaver or skunk..... 20.00

HAT—Of velour with knotted satin ribbon band edged with fur. All colors except white..... 10.50



## ANNOUNCEMENT

# La Fête Parisienne

(Première Fête Officielle de la Grande Couture Française)

The reproduction of the accompanying letter and cablegram is the preliminary announcement of what is to be the most remarkable event in the history of fashions since fashions have had a history.

Under title of "LA FÊTE PARISIENNE," Le Syndicat de Defense de la Grande Couture Française, under the management of Vogue will produce in New York, during the week beginning November 8th, an exhibition of original models created especially for this purpose by the most celebrated couturiers of Paris. This collection promises to be truly unique because only the *haute couture* will contribute, and because the supreme effort of each house will be put forth to make the exhibition the most distinguished event in the long and undisputed reign of French Fashions.

*Among the Exhibitors are*

CALLOT SOEURS    CHERUIT    POIRET    DOUCET  
JEANNE LANVIN    PAQUIN    WORTH    PREMÉT  
BIANCHINI, FÉRIER    RODIER

The Fête will be held for the benefit of a French charity and more detailed announcements will follow in the next issue of VOGUE.

SYNDICAT DE DÉFENSE DE LA GRANDE COUTURE FRANÇAISE  
ET DES INDUSTRIES S'Y RATTACHANT

PAUL POIRET  
PRÉSIDENT  
Bureau Central  
107, Faubourg Saint-Honoré  
Téléphone : Wagram 75-86  
P A R I S



JACQUES WORTH  
VICE-PRÉSIDENT  
Philippe Ortis  
American Representative  
23 West 45th Street  
NEW YORK

Mr. Condé Nast,  
Publisher of "VOGUE",  
New York.

Dear Mr. Nast,

As the American representative of the SYNDICAT DE DÉFENSE DE LA GRANDE COUTURE FRANÇAISE I want to ask your co-operation in a project the Syndicat has in mind.

Our Syndicat is desirous of holding in America an exhibition of model gowns especially created for that purpose, and which shall embody the highest expression of their art.

Appreciating, as we do, Vogue's long continued and accurate presentation of French fashions and its prestige in America, the président of the Syndicat, Monsieur Paul Poiret, has desired me to ask Vogue to arrange this proposed exhibition in New York.

Permit me to offer you my compliments, my dear Mr. Nast, and to ask the favor of an early reply.

New York, Sept. 5th 1915.

E.S./P.O.

*Philippe Ortis*

Form 2 T. W.

COMPAGNIE FRANÇAISE DES CÂBLES TÉLÉGRAPHIQUES

6-15-175 M

NEW YORK.  
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MANAGER.



PARIS.  
18 BOULEVARD MONTMARTRE. 55 RUE VIVIENNE.  
LONDON.  
24 ROYAL EXCHANGE. 2 WINGING LANE.  
NEW BRIDGE. 24 SOUTH MARK ST. S. E. SHIPPING EXCHANGE. S. E.  
40 VICTORIA STREET, WESTMINSTER.  
HAYRE: 40 RUE DE CHILLOU.  
BREIT: 40 RUE DE CHILLOU.  
ANTWERP: 40 RUE DE CHILLOU.  
BRUXELLES: 40 RUE DE CHILLOU.  
TIME DATE SEP 20 1915

The following MESSAGE is received via FRENCH TELEGRAPH CABLE, subject to the terms and conditions printed on the back hereof, which are ratified and agreed to.

GP-346-PARIS 48

LEO COME NAST VOGUE 443 FOURTH AVE NY

SYNDICAT GRANDE COUTURE FRANÇAISE ACCEPTE AVEC ENTHOUSIASME VOTRE SYMPATHIQUE PATRONAGE ET NEGLIGERA RIEN POUR JUSTIFIER VOTRE CONFIANCE ET TMOIGNER GENIE IMMORTEL ET INFATIGABLE DE PARIS PREPARONS COLLECTION ECLATANTE Digne de nous et du GRAND PUBLIC AMERICAIN CORDIALEMENT

PAUL POIRET PRÉSIDENT

To reduce the risk of errors or delays, please file any answer to this message at one of the Company's own offices. Messengers may be summoned by Telephone for Cablegrams FREE OF CHARGE.

TRANSLATION

Condé Nast, Publisher Vogue:—

Syndicate Grande Couture Française accepts with enthusiasm your sympathetic patronage and will neglect nothing to justify your confidence and give testimony of the immortal and indefatigable genius of Paris. We are preparing a brilliant collection worthy of us and of the great American public. Cordially  
PAUL POIRET, President

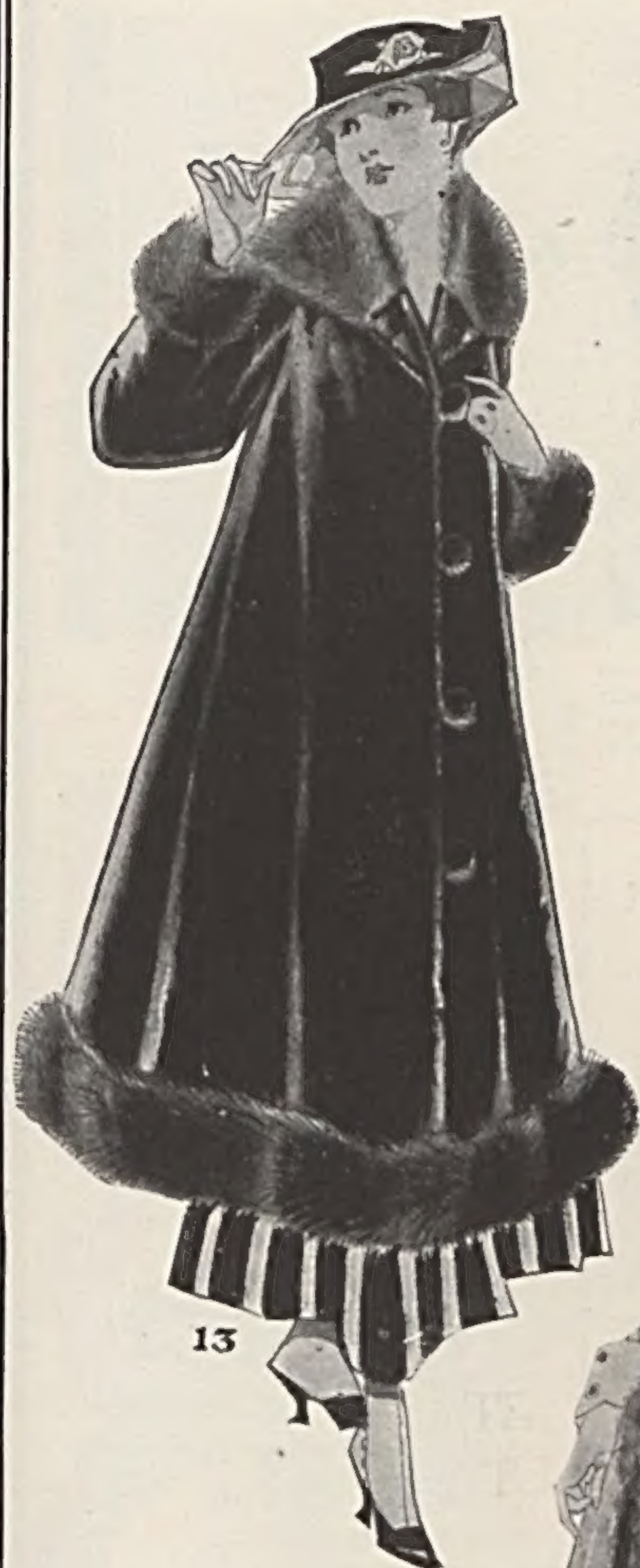


# James McCreery & Co.

34th Street

5th Avenue

## Remarkable Offering WOMEN'S FUR COATS MUFFS AND NECKPIECES



**Style 13**—Hudson Seal Coat with Skunk collar, cuffs and border. 45 inches long

**125.00**  
regularly 165.00



**Style 14**—Persian Lamb Coat with Skunk collar—choice selected skins of high lustre. 40 inches long

**145.00**  
regularly 175.00

## FUR SCARFS AND MUFFS

**16**—Skunk Scarf—new animal effect.....  
regularly 32.50 **22.50**

**16**—Skunk Muff of choice selected skins;.....  
—new shape regularly 38.50 **28.50**

**17**—Dyed Blue Fox Scarf—animal shape.....  
regularly 42.50 **32.50**

**17**—Dyed Blue Fox Muff.....  
regularly 55.00 **45.00**

**18**—Alaska Fox Scarf in Taupe—choice skins  
regularly 37.50 **27.50**

**18**—Alaska Fox Muff in Taupe—new style  
regularly 42.50 **32.50**

**19**—Black Lynx Scarf.....  
regularly 32.50 **22.50**

**19**—Black Lynx Muff.....  
regularly 37.50 **27.50**

*Mail Orders will receive prompt attention. All mailable purchases forwarded by Parcel Post free of charge*

**"McCREERY SILKS"**

Famous Over Half a Century

The Finest Silks the World Produces





Each issue contains many full page illustrations of successful exteriors and interiors.



THE MODERN ART OF INTERIOR DECORATION

Every phase of interior decoration is discussed in complete articles during the year.



The carefully selected reproductions on the cover of Arts & Decoration are always worthy of the subject with which it deals.



You may secure suggestions and advice from this department which will save you many times the cost of a year's subscription.

ARTS AND DECORATION



ALFRED NOYES ON AMERICAN ART

Topics of contemporary interest in American Art are discussed in complete articles.



Complete reviews of all the important "one-man" and larger exhibitions are included in this department.

Those Who Wish Distinctive Homes should make a study of the best examples of home decoration, both here and abroad.

## ARTS & DECORATION

is a new kind of a magazine. It is the only one which adequately deals with all possibilities of decorative art, and is edited for those who appreciate beautiful surroundings. Besides containing one or more articles on a distinctive home, having some unique decorative feature, each number contains numerous profusely illustrated articles on antiques, collecting, and various phases of art which are of essential interest to all lovers of the beautiful.



The advertising pages are a veritable catalogue of objects with which to furnish and beautify the home.

### American Art

Arts & Decoration, besides dealing with the various aspects of decorative art, gives full reviews of all subjects of interest to American art-lovers. The "New York Evening Post" recently said: "Arts & Decoration is one of the few magazines devoted to art that really is alive. It discusses freshly and frankly ideas of contemporary interest." For those who are interested in making art a natural and essential part of American life, Arts & Decoration is absolutely necessary.

### Illustrations and Color Plates

Arts & Decoration is most beautifully printed on the finest paper and is profusely illustrated with half-tones and color plates. Many of the color plates are rare examples of lesser known old masters never before reproduced. During the past year we have published in color a Goya, a Bartel Bruyn, examples of Lawrence, Bronzino and others; reproductions of old tapestries, altar cloths and various other plates of extreme interest to the connoisseur. The beauty of these plates alone makes the magazine worthy of a place on your library table.

### A Magazine for the Connoisseur

Arts & Decoration is a many-sided mirror in which all the art activities of the day are reflected in text and in pictures, in half-tones and in color plates.

It is a magazine devoted to every form of art, published every month and read every month by collectors and connoisseurs throughout the world.

### Decorative Service Department

An important feature of the magazine is the very efficient service department maintained under the personal supervision of an experienced architect and decorator for the free use of subscribers. This department will undertake to give practical advice and assistance on any subject relative to either art or decoration. Those desiring decorative schemes or suggestions for furnishing and decorating either an entire house or a single room are invited to present their problem to us.

ARTS & DECORATION,  
434 Lafayette Street, New York.

V. 6

Gentlemen:

Enclosed find \$1.00. Please enter my name for a six months' trial subscription to Arts & Decoration beginning with the current number.

Name .....

Address .....

### Special Offer to Readers of Vogue

We will enter your name for a six months' trial subscription, the regular price for which is \$1.50, if you will send us \$1.00 now with the attached coupon. Send us your order today to insure its prompt attention.



# Authentic Blouse Modes

AUTUMN NINETEEN FIFTEEN



A



E



F



B

A—PHYLIS: Hand-smocking in dainty colors adorns this Blouse of White Crepe de Chine with tiny tucks and hemstitching. White, Navy and Black. \$4.89

B—THE HIGHLANDER: A combination of plain and plaid Georgette Crepe in Brown, Green and Navy contrasting shades; Fancy buttons. \$4.89

C—LUCIA: Exquisite Cream Silk-Thread Lace over flesh color chiffon in rose design; flare collar in back; V front: For semi-dress occasions. \$8.49

D—EILEEN: A simple blouse of White Irish Linen with dainty hand embroidery on Pocket, Collar and Cuffs. Black Ribbon tie and pearl buttons. \$2.69

E—LA REINE: Truly regal is this Blouse of Georgette Crepe with its Gold braid tie and tiny gilt buttons; broad revers in front and loose panel back. May be had in the following combinations: Black and White, Navy and White, Green and White, Brown and Tan. \$6.49

F—THE CORPORAL: Excellent quality of White Georgette Crepe. The straight military front is outlined with Navy and Purple or Black and Purple Silk Braid and tiny beads. \$6.94

G—ADRIENNE: Charming model of all white Voile, or white combined with the New Blue. Collar, Cuffs and Front ornamented with dainty Valenciennes lace, and crochet ball buttons. \$3.89

H—LA COMPTESE: Georgette Crepe over chiffon. Sailor collar edged with Jennet fur, and large fur buttons adorn the front and back panels. Navy with American Beauty or Black and White collar; also Flesh with Copenhagen collar. \$12.49

I—THE WESTPOINT: Fashioned of Georgette Crepe in Black, Navy, Brown, Green, Plum or Flesh with white Crepe vestee and white silk piping. Novel cuff effect, and convertible collar, which may be worn low, if desired. \$5.49



C



D



G



H



I

These Blouses, as well as any other apparel at Macy's, may be purchased by Post.

R H. Macy & Co.  
HERALD SQUARE BROADWAY 34th St. to 35th St. NEW YORK.



# Elizabeth Arden

## Nine times out of ten—it is the Complexion



Is she pretty? Is she plain? What is to decide whether one deserves the first designation or the second? In nine cases out of ten, so says Elizabeth Arden, it is simply a matter of complexion.

It would be difficult to imagine the woman with a soft, delicately colored, youthful skin as "plain." The eyes, hair, teeth, the very features seem to respond to the softening effect of a good complexion. On the other hand, a skin which is coarse, blemished, sallow and "dead" looking forms such an unbecoming mantle over the face that other good features are forgotten.

That is why Elizabeth Arden first advises, *look to the complexion*. Cleanse the pores. Clear the skin. Firm and tone the cuticle. Take out every blem-

ish and discoloration. Soften and refine the texture. Whiten generally and improve the color of the cheeks.

Nor does the Arden method involve any laborious process in accomplishing this. Simply a few minutes each day intelligently devoted to self-treatment with Elizabeth Arden's Venetian Preparations. Elizabeth Arden herself selects the preparations best suited to your own complexion and sends you explicit directions for using them. You have merely to follow instructions. And the results achieved will be most gratifying to you.

### Among the Arden Preparations

which help to establish a resilient condition of the muscular tissues, a healthy blood circulation through the facial capillaries, a virile elasticity of the outer cuticle, all necessary to produce the peach-bloom which spells youth, are,

**VENETIAN SPECIAL ASTRINGENT**, a newly discovered compound which tightens the skin, removing all lines and creases. Bottle, \$3.

**VENETIAN PORE CREAM**, which reduces clogged, enlarged pores almost to invisibility, refining the skin. \$1 a jar.

**VENETIAN VELVA CREAM**, a delightful refining cream which serves as an ideal skin nourisher. 50c, \$1, \$2.

**VENETIAN ORANGE SKIN FOOD**, a tissue builder of great strength, recommended for hollow cheeks and deep lines. Jar, 75c, \$1.50, \$2.50.

**VENETIAN ARDENA SKIN TONIC**, is indispensable in the Fall when the skin needs clearing and whitening; it produces an unusual smoothness and brilliancy, entirely overcoming that leathery, shrunken appearance. Bottles, 75c, \$1.50, \$3.

**VENETIAN CREME VANITE**, an effective temporary expedient for improving red, shiny noses. Flesh color. 50c.

**VENETIAN FLOWER POWDER**. Exquisitely refreshing for general use. In four shades, at \$1.25 (large box).

**VENETIAN AMORETTA CREAM**, after a famous French formula, for use before applying powder. \$1, \$2.

### Every facility for intelligently caring for mail orders

Of course if you reside in New York, or visit New York, you will wish to see Elizabeth Arden personally, and consult her. You will call at the

### Beautiful, Luxurious, New Arden Salon D'Oro

where throughout the day the VENETIAN Treatments are administered by the capable Arden-trained experts, and where also you can most satisfactorily acquaint yourself with the various Venetian Preparations for home use. Among the many invaluable Arden treatments for which society women from every part of the continent visit the Arden Salon D'Oro, there is none more widely sought than the new Arden method which

### MAKES THE DOUBLE CHIN DISAPPEAR

Women afflicted with this hopelessly disfiguring fault of the contour, which transforms the most piquant face into a caricature of grossness and adds years to one's real age, should try this new and miraculously effective treatment.

### Single Treatments Cost Only \$2

If you are at a distance, inquire about the Arden method of treating the double chin at home. There are many other treatments given at the Salon, as well as those which can be practised at home, which Elizabeth Arden will be happy to tell you about if you will write her your needs.

A copy of the "Quest of the Beautiful" should be on your boudoir table. Simply send name and address.

Private Consultation  
without charge

Treatments at resi-  
dences when desired.

## Elizabeth Arden

New Salon D'Oro

673 FIFTH AVENUE

Telephone 8251 Plaza

Entrance on 53rd St.

NEW YORK

Washington, D. C., 1147 Connecticut Ave.



## The "Collegian"

—one of the  
newer matinee  
frocks.



OUR new department for misses exclusively is a distinctive shop inside our distinctive shop. It presents unusual styles and values for the miss who appreciates smartness combined with economy.

—the sketch shows one of the uncommon new models which may be bought either in our misses' salon or by mail.

—it is a charmeuse matinee dress, with a hand-embroidered bodice and dainty vestee of chiffon. The high standing collar and girdle have cord trimming.

—the flaring circular skirt has bias fold and is button trimmed. Colors, navy, green, African brown and black. **\$25**

Write for Our Unusual Catalog

It has just been issued and contains the newest styles and values in women's and misses' waists, dresses, suits, coats, furs and neckwear

## F. D. O'Connor Co.

157 Tremont Street

Boston, Mass.

## A MOST GRACEFUL NEW BOOT VERY EXCEPTIONAL VALUE AT

**\$5.00**

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**\$8.00**

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### THIS STRIKING FALL DESIGN

is made with a toe seam which emphasizes the most beautiful curve of the foot, from point to top over the instep. Especially stunning in black glazed kid, with single row white stitching and leather heel, at \$5.00. Also to be had in African Brown Mode, Dark Grey, and Dark Blue glazed kid at \$8.00.

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that you may be sure to find all sizes still in stock

Mail orders should be addressed to **O'CONNOR & GOLDBERG**, Republic Building CHICAGO

Women's O-G Retail Stores and Style Exhibits are at

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Private Display Rooms.  
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**B. Altman & Co.**

Fifth Avenue-Madison Avenue, New York  
Thirty-fourth Street                      Thirty-fifth Street





# SALES AND EXCHANGES



## Wearing Apparel

**FOR SALE**—Paisley shawl, fine condition, rich coloring. Would make lovely evening wrap. Will sacrifice for \$50. No. 687-D.

**FOR SALE**—"Nardi." Size 38; Breeches to match, latest cut of hunting apron. In perfect condition. Cost \$155—Sell \$100. Will send on approval. No. 689-D.

**WHITE** net and yellow taffeta gown, sell \$20. Navy blue charmeuse gown, sell \$12. Both size 38 and smart models. Black and white silk sweater, size 40, sell \$7. Black velvet sailor, blue trimming, fall model, never worn. Sell \$7. No. 690-D.

**FOR SALE**—Premier latest afternoon model, light gray faille, hand-embroidered old blue beads. Worn three times. Size 38-40. Cost \$90—Sell \$30. No. 692-D.

**FOR SALE**—Beautiful set of old ermine, royal quality, very wide collar, long broad ends, wide cuffs, small muff, unbleached creamy color, real tails. Perfect condition. Price \$100. No. 693-D.

**DARK** blue cloth tailored suit. Price \$125—Sell \$20. Blue velvet afternoon dress. Price \$150—Sell \$35, worn three times. Brown velvet suit. Price \$165—Sell \$50, worn twice. Size 36. No. 695-D.

**TETE de negre** broadcloth suit, dark, hand-some fit fur collar and cuffs, excellent condition and style. Cost \$140—Sell \$22. Size 36-38. Also other costumes. No. 697-D.

**FOR SALE**—Handsomeness imported evening coat, 54 inches long, yellow silk renaissance lace, full stylish flare at bottom. Will send photograph. Worth \$200—Sell \$75. No. 698-D.

**BOY 15** (small) has outgrown three suits; brown, dark green, blue. Long trousers, waistcoats (DePinna). Perfect condition. Also gray London overcoat (Burberry). Dark blue Norfolk suit (Best), winter weight. Size 11. Bargains. No. 699-D.

**FOR SALE**—Chinchilla set; muff, five broad backs, 14"x12", two face. Fancy combination neck-piece, long, thick, silky fur. Both excellent condition. \$350. No. 700-D.

**FOR SALE**—Pink tulle evening gown, silver bodice—\$75. Gray taffeta evening gown—\$75. Latest models, new. Size 36-38. Genuine blue fox set. Cost \$300—Sell \$150. White fox scarf—\$20. No. 701-D.

**FOR SALE**—Exquisite red brocaded satin evening gown, trimmed with red tulle and crystal. Worn only a few times. Size 38-40. Price \$40. No. 702-D.

**FOR SALE**—Alaska seal coat, size 34-36, length 50 inches, shawl collar, deep cuffs. 1913 model. Treadwell dye. Perfect condition. Cost \$1050—Sell \$500. No. 704-D.

**FOR SALE**—Finest baby lamb coat, full-length, last winter model, with muff to match. Cost \$1400—Sell \$575. Size 38-40. No. 706-D.

**FOR SALE**—Oxford cloth cross-saddle habit made by Hertz. Size 40. Cost \$110—Sell \$25. Perfect condition. Black riding boots, size 4½ C. \$5. No. 707-D.

## To Answer These Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 250-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communications must be through the mails. Post-cards not accepted.

2. Send Vogue no money—wait until the other woman writes to you.

3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.

4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

## To Insert Your Message

When you wish to sell something which you do not need—or to buy something which you do need—send your message to Sales and Exchanges. The price is \$2 for 25 words, or less. Additional words, 10 cents each. Check or money order must accompany message; be sure to write your name and address very plainly.

Your message for the December 1st Vogue should be received on or before October 25th. Address all communications to Sales and Exchanges Service, Vogue, 443 Fourth Avenue, New York.

# The End of the Rainbow

The search for the fabled pot of gold at the rainbow's end must ever prove vain.

But a search through the house and the wardrobe for superfluous articles you may sell or exchange will prove resultful. Like the philosopher's stone, this department "turns things into money."

We have letters from many enthusiastic readers who have used these columns to advantage—

*"I made a sale to the first person who inquired. The service is very satisfactory."*

*"I received answers to my advertisement ranging all the way from Connecticut to California."*

*"It is such fun to sell things! I am glad to know how to do it, and you will hear from me often."*

You, too, have something to sell,—or to exchange for something more desirable. Or, perhaps you wish to buy something? Use these columns,—there is no publicity, no trouble. Just follow the "rules" at the top of this page and send us your advertisement to-day.



**SALES AND EXCHANGES SERVICE**  
**VOGUE 443 Fourth Ave. New York City**

## Miscellaneous

**FOR SALE**—Jacobean Oak dining table and sideboard, good as new. Bengal Tiger rug, ten feet, beautifully mounted, perfectly marked. No. 688-D.

**VERY** unusual and handsome old mahogany combination high-boy and desk. \$500. Will send photographs. No. 691-D.

**OVER** a century in private family, Old San Domingo mahogany dining table and chairs. Sheraton sideboard, sofa and chairs. Old English Sheffield plate, candelabra and four candlesticks to match. Tiffany hand-wrought coffee and tea set, twelve pieces. Large silver pitcher. Correspondence solicited. No. 694-D.

**EXTRA** large polar bear rug, perfect condition, head to tail ninety-three inches, width seventy-nine inches, head beautifully mounted, width twenty-seven inches. A bargain. \$500. No. 696-D.

**FOR SALE**—Thriving gift shop business established five years in college city, prosperous Middle West district, with fine lake resort branch. Personal reasons compel sacrifice. No. 703-D.

**TWO** beautiful hand-made bedspreads, heavy knotted design, very old fashioned hand-tied fringe, \$18 each. Hand-woven homespun blue and white spread with fringe, \$20. No. 705-D.

## Wanted

**WANTED**—To buy diamond ring and diamond or pearl necklace, or a lavalliere. Must be reasonable. Might also buy a very fine violin. No. 134-B.

**WANTED**—Muff and scarf. Also pieces if possible, of skunk. Must be good quality, good condition and reasonable. No. 141-B.

## Professional Services

**GOVERNOR**. Cultured young woman desires position; full charge of small children. Experienced, references. Convent school education. \$40 a month. No. 828-C.

**YOUNG** lady of refinement and culture wishes position as companion. Willing to travel; references. No. 829-C.

**DISTINGUISHED**, well-educated young lady desires post as governess and companion. German high school teacher's certificate; perfect German, French, English, Music, Painting. Experienced, excellent references. No. 830-C.

**LADY**, well educated and socially unassailable, wishes position as companion. Young, executive, socially experienced, widely traveled, years of experience with invalid mother, sense of humor. No. 831-C.

**AMERICAN** young woman, cultured, of good appearance desires position as social secretary or companion. Can furnish best references. No. 832-C.

**YOUNG** Creole wishes position in private family as resident dressmaker. Would also be glad to take care of child. Highest references. No. 833-C.

**YOUNG** woman, 22, musical, graduate of N. Y. State High School, holding State and Regents' diplomas, desires position as governess or companion. Experienced. References given and required. No. 834-C.



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*For Afternoon and Evening Gowns,  
Dancing Frocks and Tailleur Suits*



Evening Gown  
\$37.50

Black Velveteen with scalloped skirt partly lined with contrasting color to match the bodice, of gold, old blue or black velveteen; shoulder straps and belt outlined with rhinestones; velvet flower at waist.

Skunk Set  
Melon Muff  
\$22.50  
Two-yard Scarf  
\$42.50

Fur-Trimmed Suit  
\$29.50

Navy blue, Russian Green or Black Velveteen; collar, cuff bandings and border of skunk-opossum; wide belt of satin. Same model, white fox trimmed, \$47.50.

Tailleur Suit  
\$33.50

In black, African brown, navy blue or dark green Velveteen; skunk-opossum and black braid trimmed; semi-fitted coat, full circular skirt; two-in-one collar.

Afternoon Dress  
\$35

Copy of a Jenny model. Burgundy, garnet, plum, navy blue, Russian green, black or African brown Velveteen; squirrel trimmed; buckled bands encircle waist.

Velour Coat  
\$52.50

Afternoon or Evening Coat of Black Velour; beaver trimmed and lined with peau de cygne.

# GIMBEL BROTHERS

Broadway

Thirty-third Street

New York



# HOW WILL YOU KEEP UP APPEARANCES THIS WINTER?



Waist, No. 3118  
Skirt, No. 3119

Simulating a one-piece frock, a conveniently made waist and skirt. Price, 50 cents for waist or skirt

**W**ILL you by using Vogue Patterns judiciously, add to your wardrobe whenever necessary—perhaps *to-day*—those, two, or three, or half a dozen, garments that will make it absolutely adequate and satisfactory? Vogue Patterns are the bridge that spans the gulf between a limited and unlimited dress allowance. They enable the woman who has a clever little seamstress—one who can follow simple instructions—to produce at moderate cost gowns, suits, negligees and lingerie of real distinction.

True, Vogue Patterns cost more than other kinds; yet their use is not an extravagance but a real economy.

## A Few "Woman's Reasons"

*Because, instead of representing the obvious designs made by the million and for the million, Vogue Patterns are selected from among the smartest advanced models from the greatest designers.*

*Because, instead of being machine made, Vogue's Patterns are hand made, which insures accuracy of cut—and the cut is a smart cut.*

*Because, instead of a bewildering lot of tissue pieces stamped with incomprehensible hieroglyphics, Vogue Patterns are marked in plain English which shows at a glance how to put them together.*

*Because since they are not designed by the hundred thousand, they have that most desirable of all qualities—exclusiveness.*



You can have this pattern cut to your individual measurements. Patterns price, \$2.50 for skirt; \$2.50 for waist



Waist, No. 3122  
Skirt, No. 3123

A frock designed for combining materials such as velvet and satin, taffeta and serge, or satin and serge. Price, 50 cents for waist or skirt

## Turn to Pages 77 to 80

Vogue does not make a cheap pattern. A Vogue pattern is a perfect replica, in paper, of the model selected. Vogue patterns are cut in as many pieces as may be necessary. No tiny detail of the costume is eliminated and every piece of the garment is marked in plain English. The seams are all perforated and the pattern is assembled in three different colored papers. The gown is of gray paper, the trimming of green paper, and the lining of brown paper. Nothing is left to chance. It is such infinite care of detail that makes the Vogue pattern superior to all.

You will realize at a glance that the Vogue Patterns on these pages are of a distinction not even approached by other makers.

## Two Kinds of Patterns are Made

**FIRST:** Cut-to-measure patterns which are cut to order after any design shown on any page of Vogue. This pattern is a pinned replica in paper of the model you select, cut to your exact measurements, and with this is supplied a duplicate pattern, unpinned. Hence, the pinned pattern need not be unpinned but may be used as a model while the material is cut from the flat pattern. For this unequalled pattern service, Vogue charges \$5 for full costumes, \$2.50 for waist or skirt, or \$4.00 for three-quarter length garments.

**SECOND:** Vogue's patterns which are shown in Vogue, are cut in stock sizes, 34, 36, 38, 40, and are priced 50 cents for waist or skirt, or \$1 for the complete costume.

**VOGUE PATTERN SERVICE**  
443 FOURTH AVENUE NEW YORK CITY



## Negligees Charming—Though Inexpensive

**Simplicité**—A pretty little Empire Negligée of crisp cotton crepe, hand embroidered and frilled with satin ribbon; from an elastic waist band falls an accordion pleated skirt - - - \$1.95

**Ailette**—Extremely graceful is this wing sleeved model in satin charmeuse, its draperies caught into rosettes at the sides. Hand embroidered most effectively - - - \$9.75

**Jaquette**—A smart little model of albatross, the hand-embroidered pointed coatee tassel finished. The skirt, accordion pleated, is attached to a net underbodice - - - \$6.95

**Girofle**—Very lovely is this two-piece Negligée, the jacket of shadow lace, flower girdled, worn over a box pleated slip of crepe de chine, with lace yoke and ribbon shoulder straps \$19.75

**Charmante**—Quaint and pretty, this albatross negligée, in Empire model, the hand-embroidered bodice elaborate with Valenciennes lace; accordion pleated skirt - - \$6.95

**Corduroy Robe** silk lined throughout (not illustrated); in a tailored model on straight robe lines with shawl collar, wide sleeves and turn back cuffs; pink, blue, rose, wistaria and copenhagen - - - \$3.95

**Idless**—A practical lounging gown of Crepe Marcelle in straight robe model with embroidered collar, cuffs and revers - - - \$2.95

**Eglantine**—A picturesque Empire model in albatross, the bodice hand embroidered, finished with white crepe de chine collar and cuffs; shirred skirt on elastic waist band - - - \$4.95



In all the favored shades.

Each model in sizes 34 to 44.

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39th Street



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Brooklyn  
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34th Street—New York

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**Women's and Misses' Tailored Suits**



***Models Illustrated on Sale in all our Stores***

No. V-34—Misses' Gabardine Suit in Black, Navy, African Brown or Green. Trimmed with Beaver fur and braid. Peau de Cygne lined and warmly interlined. Skirt with shirred back; self belt. } **23.75**

No. V-35—Women's Gabardine Suit smartly tailored in Navy, Black, Green or Brown. Notched collar of velvet, fancy bone buttons. Peau de Cygne lined and warmly interlined. New model skirt with full box plaits. } **35.00**

No. V-36—Misses' Wool Duvetyne Suit in Navy, Brown, Green or Black. Throwback scarf collar, cuffs and bottom border of coat trimmed with silver opossum. Peau de Cygne lined and warmly interlined. Skirt with full box plaits and pockets. } **35.00**

No. V-37—Women's Broadcloth Suit in Navy, Green, African Brown, Concord, Taupe or Black. Collar, cuffs and bottom border of coat trimmed with natural skunk. Peau de Cygne lined and warmly interlined. Skirt with yoke, pointed on hips. } **42.50**

No. V-38—Women's Velveteen Suit in Navy, Brown, Green or Black. Convertible collar. Cuffs and bottom border of coat of natural skunk. Superior Peau de Cygne lined and warmly interlined. New model skirt with panel back. } **55.00**



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a millionaire

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WOMAN'S HOME COMPANION  
381 Fourth Avenue  
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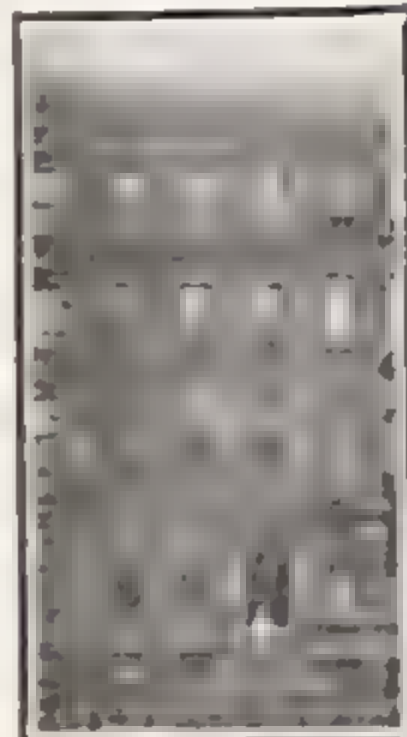
# VOGUE'S SCHOOL DIRECTORY



Each school represented below is recommended to the patronage of our readers

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is one of the oldest, best-known New York finishing schools. 54th year opens October 1st, 1915. One block from Central Park—a location which gives opportunity for outdoor sports, tennis, skating and horseback riding.

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Girls may enter at any point in their course of study without being called upon to repeat the work that has been thoroughly mastered in other schools.

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MR. CHARLES LEE TRACY  
Head of the Music Department

who has been teaching in New York for the last twenty years as the successful certificated Leschetizky exponent.

"Ich bestätige hiermit, dass ich Herrn Charles Tracy aus Amerika, welcher während zwei Saisons bei mir mit gutem Erfolg seine Studien im Clavierspiel gemacht hat, für vollkommen geeignet halte, als Lehrer in bester und gediegener Weise wirken zu können."

*Therese Leschetizky*

LYDIA DWIGHT DAY,  
Principal

52 East 72nd Street  
New York



### Glen Eden

On the Hudson  
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Boarding School for Girls. Academic, Finishing and two-year Collegiate Courses. Music, Art, Elocution, Domestic Science. Social training. No entrance examinations. 2 hours from New York City. Out-of-door life and sports; ample estate. Address for illustrated booklets, mentioning this magazine,  
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N. Y. City

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Resident and Day pupils. Regular or special courses, with languages, Art, Music, Dancing, Home care, social life. Travel classes. Practical courses. Recreation grounds. Summer and winter sports. Week-end trips.

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Miss Rosa B. Chisman, Ass. Prin.

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"I do not wish to place my daughter in a school, preferring that she pursue only special studies, attend lectures, the theater and opera under competent chaperonage. Will you kindly refer me to such persons as you consider best fitted to assume this responsibility?"

This was not a case wherein wide range of choice was afforded; and it meant practically the endorsement of a person rather than an institution.

After careful inquiry and thorough investigation, Vogue submitted three names with such detailed information in each case as might assist in the selection.

Many and varied are the requests that come to this department. Vogue's School Service covers every problem that confronts the parent or the pupil in matters pertaining to education.

We will be glad to have you write us about anything that concerns the subject of schooling. We know schools of every description—we recommend tutors and private institutions in all branches—we are ready and willing to help you at all times. Just address

THE MANAGER

VOGUE SCHOOL SERVICE  
443 Fourth Avenue, New York City

## New York

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241 WEST 75th STREET

Girls' School  
239 WEST 75th STREET

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# VOGUE'S SCHOOL DIRECTORY



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1539 18th St., Washington, D. C.

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## New York

### OAKSMERE

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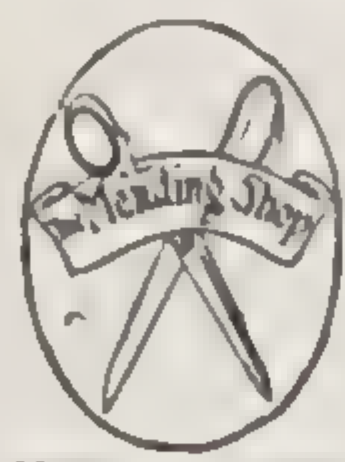
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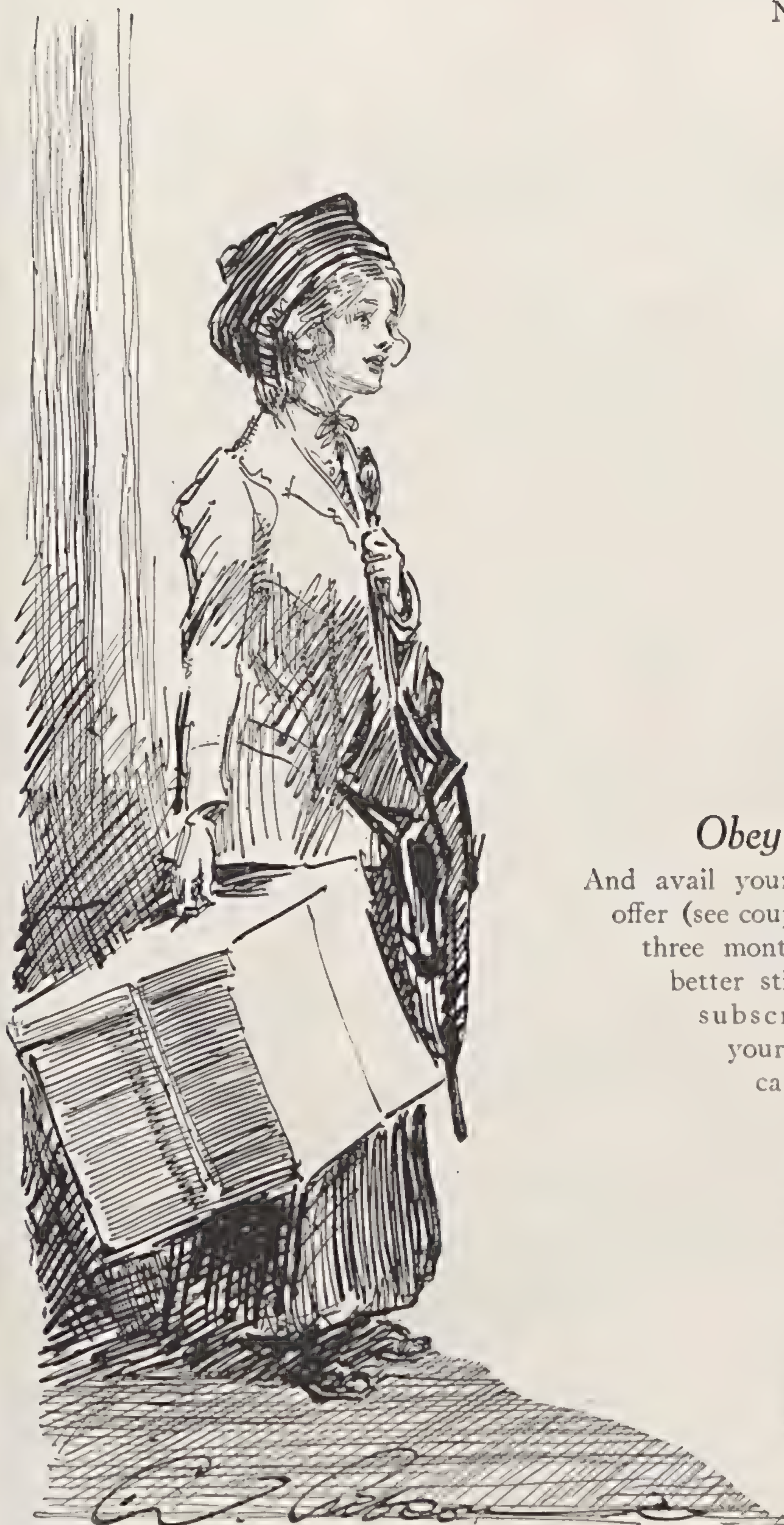




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FIFTEEN years go the favorite wife of Abdul-Hamid escaped from the Yildez Palace at Constantinople and fled to Europe.

As the Sultan's favorite she had had lavished upon her every want that Oriental munificence could bestow, except freedom—but freedom to Alma Surok was worth more than luxury and being intellectual as well as curious she wanted to see the world.

At Antwerp her money gave out and little by little her magnificent jewelry had to be sold. Then, with true Oriental philosophy, Madame Surok set out to make her fortune in America. Three-and-a-half years ago she arrived in New York with very little money and unable to speak a word of English. But as she expresses it now, she had faith—and through her faith she has overcome many obstacles.

If you would have a glimpse of Constantinople within the portals of New York, drop in some day at 500 Fifth Avenue. Here you will find *real* Turkish coffee, *real* Turkish cigarettes, and also (for Madame Surok is very versatile) perfectly American gowns and waists.

Whether it is the coffee, or the cigarettes, or the gowns that bring people to her shop is hard to tell. Madame Surok, however, says it is Vogue. "Nearly every person," she told us the other day, "says she saw my announcement in the Shoppers' and Buyers' Guide."



SHOPPERS' & BUYERS' GUIDE SERVICE  
443 FOURTH AVENUE NEW YORK

## Delicacies

**MANSION COFFEE** Special Blend—72 cups of the lb., 30c. Delicious flavor; 5 lbs. delivered free; satisfaction assured or money refunded. Alice Foote MacDougall, 138 Front St., N. Y. C.

**RARE and DELICIOUS** fruit marmalades & conserves, 11-oz. glass jar, 50c. Sun-dried cherries, 11-oz., 75c. Martha Campbell, 19 W. Western Ave., Muskegon, Mich.

**CARDANI'S ICE CREAMS,** Fancy Ices, Dainty Salads and Entrees can be ordered at all Cushman stores or at Main office. Sixth Ave., at 53rd St., Tel. Circle 205, 1571, 1572.

**ROYAL BLACK Fruit Cake.** Finest imported candied fruits, citron, nuts, etc. 2 lbs., \$1.60. Royal Plum Pudding, 2 lbs., \$1. All ppd. Hoenshel & Emery, Dept. E., Lincoln, Neb.

**1—CASTLE HOUSE, CLUB DE VINGT,** Cafe Volsin, Virginia Tea Room and seven thousand homes demand our Teas, Coffees and

**2—CAMP FIRE GIRL COCOA.** 25c a box. Splendid for making fudge on account of the high percentage of Cocoa Butter. Lotus Tea Concern, Inc., 57th St. & Lex. Ave., N. Y. C.

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**HIGHEST PRICES** paid in immediate cash remittances for diamonds, pearls and all valuable pieces of jewelry. Walter & Co., 182 B'way, New York. Est. 1891.

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**DOLLS' CLOTHES.** Made complete or basted so children can finish. Special, up-to-date Corduroy Sport Coat & Hat. Correspondence solicited. Miss Robertson, The Doll House, Somerville, Mass.

**JENNY WREN—Dolls' Dressmaker.** Dolls, Toys and Fancy Goods. Dolls dressed for Christmas. The Doll House, East Gloucester, Mass.

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**"COSTUME DESIGN"** by correspondence course. "Parisian Method." Design for the trade. Dress and Hat ideas sold. Brown's Studio, 1290 Sutter St., San Francisco, Cal.

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**CROSS-STITCH EMBROIDERY;** Unusual stamped & commenced pieces on approval. Bedspreads stamped. Beads & embroidery materials. No catalogue. Hurm, 277 Fifth Ave., N. Y.

**FILIPINO, MADEIRA, PORTO RICO—** Hand embroideries 50% less than others. Robes, waists, lingerie, infants' wear on appr. Retail & w'sale. Far Eastern Shops, 2231 B'way, N. Y. C.

**"ARACNE" Studio of Italian Needlework.** Novel and orig. gifts in light & heavy Italian linens with Etruscan Embroidery, also Italian Laces. Embr'd towels. Catalog. 392-5th Av. N. Y.

**EMBROIDERY, FILET AND CLUNY** Lace—Private and class instruction by a graduate of St. Gall's School of Fine Arts. Reasonable charges. Mrs. A. S. Jerwan, 21 Convent Av., N. Y.

**HARRIET WEBB,** Boulevard, Massachusetts. Child's stamped Miss Muffet bib and tray cloth 75c. Mother Goose apron 75c (state age). Bunny bean bag 25c. Cotton included.

**UNEXCELLED TRANSFER DESIGNS.** For touches of hand embroidery on gowns, blouses & lingerie, braiding, motifs, banding. Catalog. Kaumagraph Co., 211 W. 38th St., N. Y.

**THESE ANNOUNCEMENTS** change with the seasons and even oftener. In this issue are "Fall" offerings in every line. Look them over carefully.





# SHOPPERS' AND BUYERS' GUIDE



A classified list of business concerns which we recommend to the patronage of our readers

## Employment Agencies

**MISS BRINKLEY**, 507 Fifth Ave., N. Y., Tel. 2414 Murray Hill. Housekeepers, governesses, nurses & household servants. Houses opened & renovated under our personal supervision.

**MISS SHEA'S** Employment Agency, 30 E. 42d St. The 42d St. Building. Supplies first-class servants, male and female, in all capacities for city & country. References carefully investigated.

**MRS. TABER**  
Agency for Efficient Servants.  
Tel. 4961 Plaza.  
773 Lexington Ave., N. Y.

**MISS G. H. WHITE**, agency, 7 W. 45th St., New York. Phone 7789 Bryant. Visiting housekeeper, secretary. Houses opened. First-class help of all kinds. Hours, 10-4. Sat., 10-12.

**THE SOCIAL SECRETARIES INC.**  
Servants of all kinds & nationalities.  
Tel. 7947 Plaza.  
5 West 58th St., N. Y.

**MISS HEDLUND**, Tel. 8345 Plaza. Select Employment Agency of all Nationalities. 15 W. 58th St., New York. Near 5th Ave. Personal Interest Assured.

**MRS. EMILY E. MASON**  
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For efficient servants, call, write or phone.  
131 W. 42d St., N. Y. Tel. Bryant 5633.

## Entertainment

**MABEL POILLON**, Orig. Entertainments. Pageants, Children's Parties, Plays rehearsed. Costumes. Entertainers of unique ability furnished. 125 E. 70th St., N. Y. Tel. Len. 261.

**CARDANI'S CATERING** for all occasions is distinctive. Estimates for weddings, receptions & bridge parties furnished on request. Cardani, 6 Ave. at 53 St., N. Y. Tel. Circle 205, 1571, 1572.

**ENTERTAINMENT DIRECTOR**. Masquerades, Banquets, Pageants, Children's Parties, Plays rehearsed. European & Oriental ideas. Bizarre Talent. Write Bracey Perkins, 34 W. 44th St., N. Y.

**EVERYTHING FOR PARTIES**—Invitations, decorations, souvenirs, prizes, games, etc. Gift boxes & baskets. Home-made milk chocolate. \$1 a lb. Mrs. Alice, 566 West 161st St., N. Y.

**A NEW FACTOR** of convenience in planning individual social activities is the Scripps-Booth roadster for three, described on page 32. Isotta Fraschini Motors Co., 2 West 57th St.

## Fall Attractions

**BOWLING, POCKET BILLIARDS**, Roller Skating. Best equipped in the city. Refined environment, for Ladies and Gentlemen. Grand Central Palace, Lexington Ave., use 46th St. ent.

**MODERN DANCES THOROUGHLY** taught 25c half hour lesson, private instructor; 50c half hour lesson, private room, private instructor. Dancing Carnival, Lex'g'n Ave., 46th St. ent.

**FREE TAXICAB SERVICE** to Dancing Carnival. Phone 8610 Murray Hill. Will send for you between 4th and 80th Streets, free of charge. Open afternoons and evenings.

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**EDITH AMBROISE**, 353-5th Ave., N. Y. "Billings Court"—opposite Waldorf—Exclusive Hats for Gentlemen. Also attractive models for debutantes. Entrance on 34th Street.

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**PAUL ARLINGTON, INC.**  
Costumers to the Smart Set. Exclusive designs to order. For Sale or Rent. 109 W. 48th St., N. Y. Tel. Bryant 2548.

**ADLER—COSTUMES**  
Our gowns, either ready made or to order, have individuality. 115 West 45th St., New York City, Tel. Bryant 4764.

## Florists

**BEST QUALITY CUT FLOWERS** or Plants—Art Combinations. Shipped everywhere. Excellent service to Vogue patrons in past years recommends Max Schling, 22 W. 59th St., N. Y.

**ANYONE CAN SELL FLOWERS!**  
But we properly arrange them. Let us show you!  
G. E. M. Stumpp, 761 Fifth Ave., N. Y. City.

## Florists—Cont.

**FRIEDMAN FLOWERS**, 522 S. Michigan Blvd., Chicago, Estab. 1893. Choicest cut flowers, Baskets and Novelties. Correspondence solicited for table and wedding decorations.

**ALEXANDER McCONNELL**  
Wedding and Reception Decorations.  
611 Fifth Ave., Corner 49th St., N. Y. C.  
Established 1872.

**WHEN YOU WANT YOUR GIFT** to be especially pleasing, make it an arrangement of flowers by Kottmiller—426 Madison Ave., M. H. 783—Hotel Vanderbilt, M. H. 1808 N. Y.

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**FRESH EGGS**, guaranteed not over three days old, delivered at very moderate prices. Orders accepted, large or small. Springside Farms, 639 Madison Ave., N. Y., Plaza 5940.

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**FOR OBESITY & RHEUMATISM**. Our special preparation used in bath. Results wonderful and effective. Physicians prescribe it. \$3-\$5. Address E. Bishop, 133 E. 56th St., N. Y.

**USED EXTENSIVELY** in social & professional circles. An invigorating & healthful adjunct to the bath. \$3-\$5 postpaid. Address E. Bishop, 133 East 56th St., New York.

**FACE & FIGURE CULTURE CO.** Objectionable hair treated and flesh reduced. Write for booklet, "A Few Facts about the Face and Figure," or Call at 45 W. 34th St., N. Y. City.

**CLANCHE ARRAL**, Famous Grand Opera Star, tells how she reduced her flesh without drugs, dieting or strenuous exercise. Blanche Arral, Suite 410, 500 5th Ave., N. Y.

**REDUCING MADE EASY** and safe by a new and ingenious machine which rolls fat off any part of the body without labor or diet. Inspection invited. 56 W. 45th St., 4th floor.

**WE SCIENTIFICALLY REDUCE YOU**. Reduction assured by applied exercise in conjunction with dry, hot air baking over. Booklet. Berkeley Lyceum Gym., 21 W. 44th St., N. Y.

**STOUTNESS & RHEUMATISM** removed by healthful scientific method. Thermo-electric medium. Swedish massage. No dieting. Miss Frye, 233 W. 107 St., N. Y. Tel. 6556 River.

**DANISH INSTITUTE**—116 W. 55th St., N. Y. C. Electric Therapeutics & Electric Light Baths. Authentic Oil Massage. Hot Salt Rubs. Tel. 1439 Circle.

## For Children

**DANCING FOR CHILDREN**  
Classes and Private Lessons. Rosetta O'Neill, Carnegie Hall and 2 Prospect St., New Rochelle, N. Y. Tel. 197 New Rochelle.

**E.A. BURTT, YALE A.B.**, runs a small outdoor club in the afternoons during the school year for American boys of 7 to 11 yrs. Number limited; club forming now. Address 338 W. 56th St., N. Y.

**HAVE YOU SEEN "KUDDLES"?** Ask for "Kuddles" the Bedtime Dolly for baby. A Good Luck Mascot for the college girl. At gift shops, 65c, or write Jane Gray, 2 E. 23d St., N. Y.

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**IRWIN POST**  
Fine Furniture. Interior Decorations.  
Upholstery & Wall Hangings.  
12 West 47th Street, N. Y. Tel. Bryant 2561.

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**REPRODUCTION** of Colonial Bedstead in solid mahogany. 3ft. x 3 ft. 6 in. \$32.50, booklet. Estimates on all branches of interior decorating. F. F. Ahern & Son, 141 E. 41st St., N. Y.

**LORD & TAYLOR** NEW YORK  
Faithful reproductions of Period Furniture. Complete department displaying all that is good in furniture. Fifth Avenue, 38th & 39th Streets.

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**FUR REMODELING & REPAIRING**  
Expert workmanship; reasonable prices. Chas. Horwitz, Furrier since 1892. 41 E. 8th St., N. Y. (two blocks west of Wanamakers), Tel. 137 Stuy.

**FUR REMODELING**. Specialty of Renovating Old Fur Garments. Prices as low as consistent with good workmanship. A. H. Green & Son, 25 West 23rd St., N. Y., Phone 62 Grmcy.

## Furs—Cont.

**AT FUR-MAN'S SHOP**, You can depend on satisfaction at a moderate charge, whether it's a piece of Fur trimming, or the most expensive Fur garment, Ph. River 7384, 2627 B'way, N. Y.

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Furrier to the most exclusive trade. High grade furs at reasonable prices. Imported models for selection. 43 W. 46 St., N. Y. (Bryant 1166).

**SIEDE'S FURS**—None BETTER. Est. 1851. Fur remodeling & repairing. Guaranteed reliable furs at reasonable prices. Imported models for selection. 43 W. 46 St., N. Y. (Bryant 1166).

**TZSCHEUTSCHLER**—46 W. 46th St. Est. 1893. Absolutely reliable furs, newest modes. Ready made and to order. We take entire charge of your furs; repairing, remodeling, cold storage.

**FURS**—remodeled and repaired by expert mfg. furriers. Very latest models. Prices reasonable. Work & fit guaranteed. Beaver & Cohen, 33-39 W. 34th St., N. Y. Opp. Collins Bldg. Est. 1900.

**STAKE & ELDRIDGE**, 9 E. 45th St., N. Y. Established 1894. Fur coats, latest approved models in Hudson Seal, Caracul, Broad-Tail, Mole, Kolinsky and Persian.

**STAKE & ELDRIDGE**, 9 E. 45th St., N. Y. Established 1894. Fur Neckwear and Muffs in Silver, Cross, Blue, White and Black Fox—at Reasonable Prices.

**FUR COATS AND SETS**  
Remodeling & Repairing at Moderate Prices  
E. C. Beyer & Co.  
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**A BIG YEAR FOR FURS**—Send them to us & we will remodel them to conform with the spirit of the Parisian Couturiers.  
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**JOSEPH SCHONLEBEN**  
Manufacturer of fine furs.  
Garments to order or ready made.  
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**QUALITY AND WORKMANSHIP**  
guaranteed at lowest possible prices.  
Jos. Schonleben, 73 W. 46th Street, N. Y.

**WM. C. EMERICK CO.**, Furriers, announce that Mr. J. W. Brewer, formerly head designer at Wanamaker's & Altman's, is now connected with this firm, 34 West 46th St., New York City.

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Formerly 20 W. 38th St.  
Furs that are reliable.  
Models that are smart. Remodeling.

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## Gowns and Waists

Made to Order

**ARTISTIC DRESSES**  
Made from your own material.  
Unusual Remodeling. Reasonable prices.  
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**THE MISSES CURRAN** will make your street and evening gowns and waists for all occasions, and also do remodeling at reasonable prices. 134 Lex'ton Ave. (29th St.) N. Y. Mad. Sq. 8168.

**GOWNS REMODELED—MME. ROSE**  
Mme. Rose, one of the foremost designers of Gowns, gives this branch of the business her personal attention. Why not?

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Mme. Rose,  
Telephone 4073 Greeley, 49 West 37th St., N. Y.

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Attractive Fall & Winter styles at reasonable prices. We know that we can please you. Mme. Emelie, 134 W. 80th St., N. Y. Tel. Sch. 9031.

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Gowns for All Occasions.  
Fancy Tailoring. Remodeling also done.  
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Made to order  
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**S. E. BROMLEY-SHEPARD**. Gowns made to order, fancy suits, waists, Hats, Corsets. 149 Tremont St., Boston. 417 Fifth Ave., N. Y. 22 Central St., Lowell, Mass.

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Hats, Gowns, Blouses.  
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Telephone Murray Hill 6521.

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# SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

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**YOU MAY PLAN TO EXERCISE** Regularly—Recreation Center, Y. W. C. A., 21 W. 44 St. Day & Evening Gym Classes, Swimming. Fall term Oct. 4. Tel. Bryant 7353.

**MEDICAL GYMNASICS** and massage at ladies' residences by Swedish graduate masseuse. Miss Larson, Tel. 3480 Riverside.

**CORRECTIVE and General Gymnastics** Studio or home. Louise Arthur, 150 E. 35th St., N. Y. Telephone—Murray Hill 3493.

## Hair Goods & Hair Dressing

**MRS. P. MORGAN.** Fine human hair goods. Invisible transformations, switches, etc. Hair-dressing, Marcel waving, face and scalp massage. 846 1/2 6th Ave., near 48th St., N. Y. Bryant 2671.

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**EYE-LASH & EYE-BROW GROWER** Absolutely grows hair and harmless to the eye. Results assured. Send for circular. Price, \$1.00. Mrs. MacHale, 420 Boylston St., Boston, Mass.

**DON'T LET GREY HAIR** banish you from society & business. I'll tell you how to restore youthful, natural color. Call or write. L. Pierre Valligny, 14 E. 44th St., New York.

**LEHNERT & HUTLI**, formerly "Lehnert & Alexander," announce their removal to their New Quarters at 13 E. 49th St., N. Y. C. Phone Plaza 4658.

**EVERY CONVENIENCE FOR COMFORT** is here provided for their select clientele. Lehnert & Hutli 13 E. 49th St., N. Y. C. Phone Plaza 4658.

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**HAIR GOODS**—The new Fall hats mean new styles in hair-dressing. We are showing the new modes in switches, transformations, etc. Dulis & Costello, 16 W. 47th St., N. Y.

**A CONSERVATIVE SHOP**, handling finest grade hair goods, which will appeal to ladies of fastidious taste. M. Joseph, 1 W. 34th St., N. Y. Century Bldg. (opp. Waldorf Ast.) Greeley 1819.

**H. H. SPECIALTIES.** Pin Curls, Bangs & Fringes made from natural wavy hair (water curl) \$1 set. Submit shade by sample. Mail orders given individual attention. 240 W. 116 St., N. Y.

## Hair & Scalp Treatment

**SCALP SPECIALIST**—Miss Taylor's treatment consists of massaging scalp, neck and spine, simple, nourishing hair tonics. 331 Mad. Ave., N. Y. Tel. 7393 M. Hill (also Greenwich, Conn.)



## Necessary Novelties

**N**OT so many years ago a tea room was a novelty in this country. There were plenty of them in London and Paris, but it was for an Ohio woman to make them popular in New York.

Miss Frese opened her tea room thirteen years ago on 33rd Street. People came at first because they were tired of hotel cooking and wanted something different; the same people came again because they got what they wanted. What might be called Miss Frese's tea room creed was to give her customers what they wanted differently and better than they could find it elsewhere.

It was not long before the Colonia Tea Room outgrew its quarters. On 33rd Street it had captivated a class of customers whose patronage Miss Frese wished to hold—so she built the Colonia Building at 379 Fifth Avenue expressly for the Colonia Tea Room.

One difference between the Colonia and other tea rooms is that you might pass by it a hundred times and never see it. We remarked to Miss Frese on what we supposed to be the disadvantage of such a location:

*"But that is the beauty of it," she exclaimed. "You see we want to keep our patronage exclusive so we are back from the street and away from the noise. Our advertising in the Shoppers' & Buyers' Guide brings a class of people we would not get if we were on the street."*

If not literally, certainly figuratively, the shops on these pages are "back from the street." You may pass them many times on foot but here they invite you personally to come and visit them.

## Hair and Scalp Treatment

(Continued)

**PARKER'S** method of Hair treatment cleanses scalp of imperfections, promotes healthy hair; personal consultation. Write for book "V." "Healthy Hair," 51 W. 37, N. Y. Greeley 202.

**KOROZONE METHOD**—Scientific treatment of the scalp and hair; quickly corrects scalp disorders. With shampoo or dry cleansing, \$1. Kora M. Lublin, D. P. S., 2248 B'way, N. Y.

**ENGLISH HENNA SHAMPOO** Powders tone the scalp, giving faded or greying hair a marvelous gloss and bright tint, \$1. Directions sent. Henna Specialties Co., 509-5th Ave., N. Y.

**POMADE HAIR GROWER** will fill in the bald spots on your temples and thicken poor, weak hair: \$1 per jar. Trial size 25c. Henna Specialties Co., 509-5th Ave., N. Y.

**DON'T** have your hair dyed or treated before you read "Hair and Its Care" booklet free. Deodorizer the only odorless kerosene, \$.75 & \$1. Spiro, 26 W. 38th St., N. Y. Est. 40 years.

**NATURA METHOD** of treating hair and scalp insures a healthy condition. Individual shampoos & tonics applied. Satisfaction guaranteed. Booklet. 461 5th Ave., N. Y. (M. H. 6122.)

**REBECCA MILLER** successfully treats superfluous hair in one-fifth the usual time. Endorsement of medical profession. Eyebrows shaped. 461 5th Ave., N. Y. Phone Murray Hill 6122.

**BEAUTY OF FACE AND HAIR** preserved by the use of Monona Creams & Hair Tonic. "The Best Ever." Write me for sample and details. Ella White Courtney, Madison, Wis.

**MEDICATED SHAMPOO.** Dandruff, falling hair & baldness treated by specialists. Zuleka Clrat Sulphur Dandruff cure, pp. \$1. Eureka, B'way & 72d St., N. Y. Tel. Col. 9037.

## Hats

**FRENCH STYLES, \$5 to \$10 and up.** Copies of late Paris models at half what this quality usually costs. Famous actresses wear them. London Feather Co., 21 W. 34th St., N. Y.

## Health Resorts

**CONDITIONING HOUSE** for women, scientific treatment for obesity and nervous diseases. Exclusive patronage. Write for particulars. The White House, Brown's Mills-in-the-Pines, N. J.

## Jewelry & Silverware

**DIAMONDS, OLD GOLD AND SILVER** Wornout gold, platinum, silver bought. Also diamonds, pearls. Difficult antiques, bags, jewelry repaired. Calmann, appraiser, 27 W. 37 St., N. Y.

**JOHN DALY** pays cash for Platinum, Gold, Silver, Pearls, Diamonds, Antiques; entire contents of houses. Appointments made. 654-6th Ave. cor. 3rd Street, New York.

**WE PURCHASE** fine jewelry etc., at full value, even tho already pledged. Service is discriminating & intelligent. Call or write. L. Bergman, Times Bldg., N. Y. Bryant 2973.

**27 YEARS EXPERIENCE** will guar. our reliability. We pay highest cash value for diamonds, jewelry, silverware. Call, write or telephone. M. Naftal, 69 W. 45 St., N. Y. Tel. Bry. 670.

**HIGHEST PRICES PAID** in immediate cash remittances for diamonds, pearls and all valuable pieces of jewelry. Walter & Co., 182 B'way, New York. Est. 1891.

**IS IT NOT A FACT?** That you are unnecessarily burdened, looking after your old Jewelry & Silver that has been discarded and of no longer use to you??? (next card)

**WE SPECIALIZE IN PURCHASING** Family Jewels, such as Diamonds, Pearls, Sapphires, Rubies, etc., also old & modern gold & platinum, jewelry & silverware. You will find that (next card)

**WE PAY HIGHEST CASH PRICES**—Because we purchase not for the assayer, but for reconstruction. Send us your valuables for an offer. We insure vs. loss in transit & in our hands.

**S. WYLER, 6 E. 46th St., N. Y. C.** New York Bank References. Tel. Murray Hill 6175—P. S.—Correspondence treated in absolute confidence.

**THE BLUE BOOK OF JEWELRY.** Shows thousands of splendid gifts for all occasions—at wholesale prices. Call, write, or 'phone. Chas. L. Trout Co., 170 Broadway, N. Y.

**ABSOLUTELY HIGHEST PRICES** for Diamonds, Pearls, Old Gold, Jewelry and Silverware. House founded 1844. Mrs. T. Lynch's Son, Inc., 229 W. 42d St., near B'way, N. Y.

**MADELEINE H. PECKE**, 12 West 40th St. Individual Hand Wrought Jewelry. Distinctive Engagement Rings. Wedding Rings to order. Unusual Platinum Jewelry. Phone Bryant 1906.

**SIGNOR O. NEGRI ART JEWELRY** Studio. Classic Intaglio Gems & Gold Cameo. Exclusive Designs for Platinum Jewelry. Personal attention to orders. 12 W. 40 St., N. Y. (Bry. 1906.)

**NO MATTER WHERE YOU ARE** you can buy from the best shops in America this fall. Simply write to the advertisers in this "Blue List."





# SHOPPERS' AND BUYERS' GUIDE



A classified list of business concerns which we recommend to the patronage of our readers

## Lace Novelties

**ORIGINAL REAL LACE MOSAIC.** Table set, bedspreads, shades, etc., modeled from your antique laces, old gowns & lingerie. Laces cleaned & mended. Zallo, 561-5th Ave., N.Y.C.

## Ladies' Tailors

**TAILORED GOWNS REMODELED** to prevailing styles. 19 years' experience. Tailored suits from \$65 up. J. H. Comstock, 286 Fifth Ave. (30th St.), N. Y. Tel. 158 Madison Sq.

**SCHOTZ & CO., INC.** Tailored Suits—Afternoon and evening gowns—Rich Furs. Special facilities for out-of-town orders. 471 Fifth Ave., N. Y.

**SCHWARTZ & PORTEGAL** French Tailored Gowns. Exclusive designs and faultless workmanship. 56 West 46th Street, New York.

**ANTHONY, 16 West 46th St., N. Y.** Tailors to Fashionable Women. Styles Exclusive. Materials the Finest.

**TUZZOLI—TAILOR.** Vogue suggestions skillfully carried out. New Fall models. The most fashionable tailored gowns, habits and furs. Call or write. 15 W. 45th St., N. Y. Tel. Bry. 4740.

**HURWITZ & POSTEN, 14 E. 46th St., N. Y.** (Formerly with Stein & Blaine.) Creators of ladies' suits and wraps. Only finest fabrics used. Suits from \$65.00 up. Opposite the Ritz.

**WILL MAKE A TAILORED SUIT FOR \$50** which can not be duplicated under \$75. Special facilities for out of town orders. V. Grand, 102 W. 85th St., Tel. Schuyler 4942.

**I. JACOBS & CO.** Importers, Dressmakers and Ladies' Tailors, are now located at 49 W. 46th Street. Formerly 7 W. 31st Street, N. Y.

**RUSSO—TAILOR, 706 Lexington Ave., N. Y. C.** Costumes and habits with all the style and smartness of the Parisian Couturiere. Reasonable Prices.

**SMART Styles for LIMITED INCOMES.** All the newest ideas from the Paris openings. Suits \$35 up. Projansky, Tailor to Gentlewomen, 960 6th Ave., N. Y. C.

**H. ACKERMAN, 17 E. 48th St.** Formerly 20 W. 38th St. Exclusive Styles. Exclusive Workmanship.

**MIKKAL** is now showing his Fall & Winter models of plain and fancy tailor made suits, riding habits and children's coats. 248 S. 12th St., Philadelphia, Pa.

## Linens

**OLIVIA** Cross-stitched Linens & Designs. Something new in old-fashioned patchwork. Hand-quilted silk crib & bed puffs. Lists sent. Olivia, 2375 A Fairfield Ave., Bridgeport, Ct.

**MOSSE HOUSEHOLD LINENS,** artistic designs, superior qualities. Individual monograms. Specializing Bridal Outfits. Approval shipments & estimates. Gebrüder Mosse, 19 W. 45th St., N. Y.

**ANNETTA VILLARI CO., 19 E. 48th Street, N. Y.** Porto Rico hand-drawn linens, very exclusive and moderately priced. Approval shipments. Gift shops. Write for consignment prop.

**MAISON SPECIALE** de Linge Trouseaux. Linens our Specialty. Estimate submitted. See our special handkerchief offer. Send for catalog. Linen Store, 34 S. Michigan Ave., Chicago, Ill.

**ROYAL IRISH LINEN** damask towels and table sets. Exclusive patterns. Will call at your residence and show samples upon request. Shaun Gilmartin, 54 E. 129th Street, New York.

**RUTH MOORE, 4439 Broadway, Chicago.** A unique shop. Your money will do wonders here. Household and art linens. Trouseaux made at any designated price. Gifts, novelties.

## Lingerie

**SILK UNDERWEAR** and Negligees to individual order. Exclusive styles, refined taste. Hand emb'd in artistically shaded colors. Mme. Paula, 623 W. 137 St., N. Y. Tel. Audubon 8692.

**LINGERIE DE MERLE** and Accessories for the woman who desires that perfection in lingerie consistent with the refined and finished toilet. 740 S. Michigan Blvd., Chicago.

**THE LITTLE LINGERIE SHOP—Bridal** undergarments and other lingerie to order. I shall be glad to call. Miss Bella F. Schuval, 1184-43d St., B'klyn, N. Y. Sunset 6134.

## Maids' Uniforms

**DIX-MAKE UNIFORMS** for Nurses and Maids, and Morning Dresses, are quality garments. Sold everywhere. Catalogue free. H. A. Dix & Sons Co., Dept. T., Dix Bldg., N. Y.

**"MODERN MAKE"** Maids' & Nurses' Uniforms, House Dresses & Middy Blouses. Appeal to the discriminating. Sold everywhere. Jacob Bros. & Levene, 1182 B'way, N. Y.

## Milliners

**LOUISE SHEPPARD, 14 W. 47th Street.** Exclusive Shop for High Class Millinery. Correct Mourning Wear to suit the individual. Tel. Bry. 7717.

**GERHARDT & CO., 12 East 46th Street,** opposite the Ritz Carlton New Shop for Smart Hats, Imported Models and Original Designs

**NEUHOF, 19 E. 48, New York.** In new luxurious quarters is showing original models and reproduction of Paris Hats at moderate prices.

**ALICE F. LAZARUS, Inc. HAT SHOP** 428 Madison Avenue Exclusive models for Ladies. Muff Sets. Veilings. Correct mourning.

## New York Hotels

**HOTEL MARTHA WASHINGTON, 29 East 29th St.** For women. Rooms \$1.50 a day upwards. Meals a la carte; also table d'hôte. Luncheon 40c. Dinner 50c. Booklet free.

**HOTEL MAJESTIC—Fronting Central Park** at West 72nd St. Accessible to all lines of traffic, but away from the noise of the all-night district. Rooms, \$2 per day up Copeland Townsend, Ming Dir.

**THE ANDERSON, 102 W. 80th St.** One square to Central Park. Cozy and homelike. Cooking by women, which insures wholesomeness and cleanliness. The Misses Anderson, Props.

**HOTEL ALCONQUIN, 59-65 W. 44th St.** The Club Block of New York. Every room with bath. Rates from two dollars. Frank Case.

## Professional Services

**LADY OF REFINEMENT** wishes position as visiting chef or adviser to two or more wealthy families. Able to take charge of the Catering and Culinary Dept. Making menus, Engaging

servants, marketing, etc. Is thoroughly versed in Domestic Science. Can save price of salary through careful buying. Highest references. Hughes, 8 W. 40th St., New York.

**YOUR HOUSEHOLD ACCOUNTS** Supervised. I will relieve you of the irksome business details of private & charitable affairs. 14 yrs legal experience. Mrs. B. Hayes, 309 W. 86, N.Y.

## Rooms & Apartments

**THE ADRIENNE, 319 W. 57th St., N. Y.** Up-to-date pension. Large light dining room. Tel. on every floor, private baths, good table. Winter arrangements. Apply to Miss Proudfoot.

**13-15 EAST 54TH ST., N. Y.** Boarding-place of exceptional advantages, where home comforts are enjoyed by its guests. The cuisine and location unexcelled. Moderate prices. References.

**37 EAST 53D ST., N. Y.** Pension, centrally located, comfortable rooms. Parlor floor dining room, separate tables. Permanent arrangements, also tourists. Tel. 3637 Plaza. Mrs. F. V. Hart.

**THE DUNSCOMBE, 47-5th Ave., N. Y.** Unusual location. Suites with bath, single rooms, steam heat, parlor floor, dining room, small tables. Permanent or transient.

**PRIVATE APARTMENT—Ladies only.** Locality, service and appointments of the best. Chaperonage for young girls by N. Y. woman of social standing. Mrs. Tannahill, 234 C.Pk.W.

**THE GRAYCOURT, 124 W. 82d St., N. Y.** An unusual and attractive pension with large parlors, tea room and lounge. Steam heat, private telephones; booklet on request.

## Rugs

**LORD & TAYLOR, NEW YORK** A rare, complete collection of Oriental Rugs, Carpets, Tapestries & Draperies. Fifth Avenue, 38th Street, 39th Street.

## Shoes

**REMOVE THE DIRT** instead of covering it up. Baker's Kanvas-Wite restores white leather or canvas shoes to their original color. Send 10c for trial size to G. Clark, 44 W. 22nd St., N. Y.

## Shopping Commissions

**MRS. H. GOODALE ABERNATHY** Shopping Commissions. No charge. 37 Madison Ave., N. Y.; 75 Boundary Road, London, N. W.; 12 Rue Rennequin, Paris.

**MRS. E. F. BASSETT** will shop for or with you, furnish your house; suggest costumes. Goods on approval. No charge. 145 W. 105 St., New York. Tel. 4452 Riverside.

**HELEN CURTIS, 96 Fifth Avenue, N. Y.** Your friend in New York. General Shopping. No charge. Bank references. Tel. 3286 Chelsea.

**MRS. SARAH BOOTH DARLING** Purchasing Agent. Accompanying out-of-town patrons. No charge. References. Chaperoning. Write for circular. 112 W. 11th St., N. Y.

**MRS. S. D. JOHNSON—Opp. Waldorf-Astoria.** Intelligent shopping. No charge. Special references. 347 Fifth Ave., N. Y. Tel. 2070 Murray Hill.

**MRS. C. B. WILLIAMS—The N. Y. Shopper** will shop with you or send anything on approval. Services free. Send for leaflet of "Bulletin of Bargains." 366 Fifth Avenue, New York.

**MRS. ST. JULIEN RAVENEL** General Shopping. Specialty of Decorations. Prompt and efficient attention to all orders. References. 2211 Broadway, New York City.

**MISS HOLLIDAY WELLS, NEW YORK** shopping. Will accompany out-of-town patrons. No charge. Goods sent on approval. References required. 11 E. 41st St., N. Y. Tel. Murray Hill 7051.

**CHARLOTTE BURR.** Perhaps you would like the assistance of an experienced buyer? My services cost you nothing. Goods on approval. Write for particulars. 116 Nassau St., N. Y. C.

**MRS. EDGENA BROWN TIPS, 503-5th Av., N. Y.** shops for or with you without charge. A specialty of purchasing all articles of wearing apparel, etc., featured in Vogue. Mur. Hill 1731.

**NEW YORK'S BEST SHOPS** are at your command through Mrs. W. H. Turner. Anything purchased, no charge. Specialty of House Decorations, 70 W. 11th St., N. Y. Tel. Chel. 8460.

**MRS. CAROLINE PLOWS.** Experience has taught me that certain shops excel in certain lines. I will shop for or with you. No charge. Goods sent on approval. 7 W. 92d Street, N. Y.

**ELIZABETH C. MALADY—A personal acquaintance** with New York's shops enables me to buy with taste & discrimination. Prompt service. Goods on approval. 33 Convent Ave., N. Y.

## The Next Time You Shop—

"Seven hundred pounds and possibilities is good gifts," said Shakspeare. Whether he was referring to his Christmas prospects or not is doubtful. Certainly to-day, the worth of a gift is reckoned less in pounds than in the personality behind it.

The gift that bears the stamp of originality is more welcome and less apt to be forgotten. And the shop that is different from other shops is the natural place to buy the unusual gift.

The Shoppers' & Buyers' Guide was designed primarily to introduce the particular shopper to the unusual shop. While the number of particular shoppers is large, the number of unusual shops (fortunately) is growing too—for with each appearance of the magazine we are able to present to you many new establishments. If you knew these delightful shops as well as we do you would visit them the next time you go shopping.

## SHOPPERS' & BUYERS' GUIDE SERVICE

443 FOURTH AVENUE

NEW YORK

## Millinery

**LADIES' Winter Hats REMODELED** into latest styles or copied from "Vogue"; cleaned or colored. Hats trimmed. Ostrich repaired. Flowers. Price list. Neuman, 24 E. 4th St., N. Y.

**WRIGHT HAT SHOP—CHICAGO—Offers** stylish and exclusive models for all seasons wear. Moderate prices. Esther E. Wright, 116 S. Mich. Ave., Lakeview Bldg., Suite 201.

**AGATHA MOFFATT** Formerly 557-5th Ave. Now 10 East 47th St. Exclusive Millinery. Phone 6768 Murray Hill.

## Miscellaneous

**PATTERNS CUT TO MEASURE** from illustrations, description or model. Fit guaranteed. Special attention to mail orders. Mrs. W. S. Weisz, 41 West 35th St., New York.

**COMFORTABLES** Wool and Cotton Filled. All styles. Direct from the manufacturers at a big saving to you. Write for free illustrated catalogue. The Lemor Co., Erie, Pa.

## Monograms

**WINGENDORFF.** Artistic designs for monograms in drawn work, cross-stitch, eyelet, & cut work. 715 Amsterdam Ave., 731 Lexington Ave., New York.

**JANON CO.—MONOGRAMS.** Fine hand-embroidered monograms & initials on linens, hdkfs., lingerie, etc., 5c and up each. Small or large orders. Delivery in 1 to 3 days. 34 W. 39 St.

**WHEN YOU PLAN YOUR SHOPPING** Tour, consult this Guide. Cut out ads that interest you and pin them to your shopping list.

## Pharmacists

**SEND YOUR PRESCRIPTIONS** to Costello, Pharmacist, where they will be accurately & promptly filled. (See next card)

**SEND US YOUR ORDERS FOR** Drugs & Toilet Preparations David Costello 52nd St. & 6th Ave., N.Y. Tel. Plaza 3657 & 3658

## Pets

**THOROUGHbred Toy POMERANIANS:** reasonable. Strong, healthy, from imported prize-winning stock. Most fashionable breed. Order now. Miss Snodgrass, Parkersburg, W. Va.

## Photography

**E. STARR SANDFORD** Intimate, Personal Portraits by Photography. Bring the children. 425-5th Ave. (opp. Lord & Taylor), New York.

**PHOTOGRAPHS charmingly colored.** Children a specialty. For particulars address—Secretary—38 East 49th Street, New York City.

## Portraits

**PORTRAITS** in Oil, Pastel or Crayon; Miniatures in Ivory, from life or after Photographs. Photographs taken at your home. 53 W. 37th St., N. Y. The Merkel Studio, 1745 Greeley.

**MARY DALE CLARKE** Color Photography Lumiere Process. Interiors and Children's portraits a specialty. Studio at 665 Fifth Ave., N. Y. C. 1492 Plaza.





# SHOPPERS' AND BUYERS' GUIDE



A classified list of business concerns which we recommend to the patronage of our readers

## Shopping Commissioners

(Continued)

**MRS. ANNA PRAHAR** will send anything on approval or accompany you to the New York shops; no charge. Bank references. Write: 114 W. 79th St., N. Y. Phone 7140 Schuyler.

**BEAUTIFUL THINGS I SEE**—Write for this free weekly Fashion letter with list of bargains. Shopping free. Anything on approval. Irene Stephens, 156-5 Av., N. Y. Tel. 4628 Gram.

**MRS. HELEN ROBERTS**, 156 Fifth Ave., N. Y. Will shop for or with you. Can buy the early Fall styles at very low prices. Many years experience—references. Tel. 1290 Fordham.

**BLANCHE BOSTWICK**. My expert service saves time, bother, money. No charge. Gifts, apparel, furnishings. 2 W. 47th St., N. Y. Tel. 8982 Bryant.

**MRS. S. C. SIBLEY**. General New York Shopping for or with patrons. Fifteen years experience. House furnishings a specialty. 26 N. 27th St., B'way, Flushing, N. Y. Tel. 1125 Flushing.

**MRS. GEORGETTE DUNBAR EVANS** will keep you in touch with N. Y.'s advanced modes. Will shop for or with you, gratis. Chaperoning. References & booklet. 311 W. 95th St., N. Y.

**KATE R. PETTIT**, formerly of New Orleans, purchases wearing apparel, house furnishings and gifts. Services free. Accompanies patrons. References. 60 W. 94 St., N. Y. Tel. 5254 River.

**IRMA KORY**, 366-5th Ave., New York. Write me to keep you posted on bargains in N. Y.'s smartest shops. Services free. Goods on approval. References. Smart gowns a specialty.

**BUY AT WHOLESALE PRICES**. Being a buyer for several Ladies' Specialty Stores I can conduct you to the exclusive show rooms where

**NEW YORK'S FINEST** wearing apparel is manufactured, & enable you to purchase gowns, suits, coats & furs at a material saving of 50%. Circular, "Corine," 164-5th Av. Tel. Gram. 6762.

**MISS VIRGINIA KAY, NEW YORK**, Shopping. Will do all kinds of shopping for you. Am fully acquainted with all the stores. Services free. References. 221 W. 70th. Tel. 5429 Columbus.

**MRS. EDWIN McCALLA DAVIS**, 606 West 116th St., N. Y., will do all kinds of shopping for you. Services free. Specializing wallpapers, chintzes, rugs and artistic furnishings.

**EXPERT SHOPPING FOR MEN**. Will purchase anything—no matter how trifling. Suggestions for gifts sent on approval. No charge. Sloane-Parsons, 300 W. 109th St., N. Y.

**LOUISE R. ALLEN**. New York Shopping Commissions. Goods on approval. No charge. References. The Walden, Riverside, Conn.

## Smocks

**THE SMOCKERY**. Smocks, hand dyed; also linen, cotton and silk crepes, from \$6 to \$15. Children's smocks and smocked negligees. Catalogue. 7 Chester Place, Englewood, N. J.

In addition to **JOFFRETTE'S** unusual Garden Smocks we now have an assortment of her smocked children's frocks, coats and bonnets. The Label Shop, 14 East 37th St., N. Y. C.

**CHIFFONS** with wool flit the newest idea for smocks, negligees, etc. Ready made and to order. Call or write to The Dorine Hays, 31 W. 46th St., N. Y. C.

## Social Etiquette

**ETIQUETTE** taught by Social Secretary. All questions answered free with 10 lessons for \$1. Complete course \$10. Best authority. Mile. Louise, 118 West 57th Street, New York.

## Social Stationery

**ENGRAVED STATIONERY** at wholesale prices. 50 sheets & Envs with new Die (14 styles) stamped in color—\$1.50. P. C. brings sample. "Estampe Co.," 132 W. 23rd St., N. Y. C.

**"SNOW WHITE" WRITING FLUID**. Perfumed. Beautiful on black or colored stationery. Flows perfectly from pen. 25c stamps. J. V. Johnston, P. O. Box 578, Rochester, N. Y.

## Special Costumes

**SCHNEIDER-ANDERSON CO.** 16-18 West 46th Street New York City. Tel. Bryant 8450.

**SWEATERS AND TAM-O'-SHANTERS**. Smart effects; finest silk and wool fiber; Sweaters \$5.50 and up. Descriptive circular. The Gotham Shop, 334 Fifth Ave., N. Y. C.

## Social Secretaries

**LET US ADDRESS YOUR ENVELOPES**, arrange your wedding receptions & supervise your household accounts. The Social Secretaries, Inc., 5 W. 58th St., N. Y. C. Tel. Plaza 7947.

## TWO WOMEN AND VOGUE

Two women met by chance one day in a mid-western city. Each represented a prominent dressmaking firm in New York. Their mutual interests brought them together, and before long they decided to go into business for themselves.

The result is that Brown-Allison & McCullough are doing a flourishing business in gowns, suits and waists at 76 West 48th Street. Mrs. McCullough says that her connections with large Fifth Avenue shops have taught her the value of advertising, as these firms had all used Vogue.

Accordingly, the announcement of Brown-Allison & McCullough appeared in the Shoppers' & Buyers' Guide about a year ago, and just the other day we received the following enthusiastic letter:

### BROWN-ALLISON & McCULLOUGH GOWNS and WAISTS

76 West 48th St., New York City

Sept. 3, 1915.

The Vogue Company  
New York City

Gentlemen:

I have seen the result of successful advertising before, and I know how busy you publishers are, but, in spite of that I think you will be interested to know the number of returns on our little investment in the Shoppers' & Buyers' Guide.

We have been in Vogue just a year now and in that time we have sent dresses to women in all parts of the country, besides doing a lot of remodeling.

Our \$18.50 gown has made a big hit, especially among women in small towns who would dress fashionably and at little expense. I can not tell you how many of these we have sold.

If it were not so generally known already I would certainly call the Shoppers' & Buyers' Guide a find.

Very sincerely yours,

*Carrie Allison & McCullough*

The shops on these pages offer you all manner of unusual things ranging in price from the most expensive to the most reasonable. Why not include them on your list the next time you go shopping?

## Specialty Shops

**KITTEN GRAB BAG**. Gay cloth kitten stuffed with 20 foreign "grabs." Height 17 in. Price \$1.50. Amusing novelties. "Studio Shop," Studios, 20-23, 96 Fifth Ave., N. Y.

**THE LIGHTHOUSE WEAVERS** make most charming bags for every purpose, baskets, cushions, rugs and hand-woven novelties. The New York Association for the Blind, 111 E. 59th St.

**SMOKER STAND** with balancing cockatoo attached, heavy brass matchbox holder and glass ashtray. Mahogany finish, \$6.00. C. J. Dierckx, Importer, 34 W. 36 St., N. Y.

**THE TOBEY GIFT SHOP**. A convenient, helpful place to select distinguished gifts. Wide variety between \$1 and \$20. Tobey Furniture Co., 33 N. Wabash Av., Chicago.

**THE 72nd ST. GIFT SHOP**. Useful and unique gifts for all seasons. Goods taken on Commission. 134 West 72nd St., New York City.

**PARTICULAR WOMEN'S OUTFITTERS**. Furs, gowns, blouses, day jewelry and toilet preparations; specially designed and hand made. Minerva Shop, 1522 Garland Bldg., Chicago, Ill.

**HOMES FURNISHED** with individuality. Unusual chintzes, Sunfast stuffs, rare silks. Lamps, painted furniture; exquisite novelties to order. Mastick & Little, 8 E. 37th St., N. Y. M.H. 6325.

**MISS STEVENSON'S SHOP** of Hotel Maryland, Pasadena, Watch Hill, R. I., and Hyannis, Mass., will exhibit in New York October to January. Announcement of location later.

## Tea Rooms

**THE TALLY-HO**, 20 E. 34 St., opp. Altman's. Luncheon Southern Dinner. Afternoon Tea. "Picturesque, novel experience." N. Y. Herald.

**THE FERNERY**—22 E. 33d St. "The Oldest Tea Room in New York." Club Breakfast. Lunch, Tea, Dinner and a la Carte, Sundays, Daily & Holidays. Smoking in conservatory.

**THE COLONIAL TEA ROOM**. Has a cool quiet atmosphere that appeals to the woman of culture. Colonia Building, 379 Fifth Avenue.

**NO SIGN WILL REMIND** the chance wayfarer of its presence. One must purposely seek its many good things to discover. The Clover Tea Shop, Madison Ave. & 59th St.

**THE ROSE GARDEN** has a charm that draws back those who have once lunched or supped there. 36 Central Park South, N. Y. Phone Plaza 7-72.

**RUSSIAN TEA ROOM** "Tchal-na-ya" Luncheon, Tea, Dinner 116 S. Michigan Ave., Russian Art Store, Peasant Handicraft, Retail, wholesale, 730 Sheridan Rd. Polakoff & Son, Chicago.

**THE PICCADILLY TEA ROOM**. The last word in tea dainties, tempting lunches and dinners. Open Sundays. 172 W. 72nd St., near Broadway.

## Toilet Preparations

**PRIMA VERA MASSAGE CREAM** eradicates signs of "passing time." Unequaled in restoring delicate contour and natural complexion. Jar, 75c p'd. Anna J. Ryan, 2896 B'way, N. Y.

**BARLATTAR EYEBROW GROWER** makes thin, light brows thick, dark & silky. Good for granulated eyelids & falling lashes. Jar \$1. B'klet. Miss A. G. Lyford, 128 Tremont St., Boston.

**THE GERBAULET PURPLE LINE**. For Scientific Care of the Skin. A visit or correspondence solicited. Gerbaulet Institute, 500 Fifth Ave., N. Y.

**SEVEN LITTLE WRINKLES**, easy to fix; used Buena Tonic, then there were six! The Skin Astringent; ask your dealer. \$1.00. Jean Wallace Butler, 422 So. Hoyne Ave., Chicago.

**MILLER'S ZOBRIGHT** (in convenient cake form), lasting waterproof Nail Enamel; imparts a satin finish and brilliant lustre. (At stores.) Theo. Miller Mfg. Co., 23 Elm St., N. Y.

**CLEAN TEETH**, healthy gums are assured users of the Rolling Tooth Brush. Every dentist prescribes it. Your druggist; 40c by mail. Booklet. Rolling Company, Box 173, Boston.

**KEEP YOUNG**—Use the original and exclusive toilet preparations of the Small Sisters. Helpful booklet on request. 379 Fifth Avenue, New York City.

**GARDENIA CREAM-GARDENIA BLOOM**, give skin white, velvet effect of flower. Sachets de Flora-silken baglets—in facial bath after mutoring, etc., beautifying, soothing. And—

**COLONIAL DAME FACE POWDER** unlike any other, gives impalpable bloom, youthful lustre. Absolutely pure, no chemicals to injure or darken skin. 10 shades and to order. And—

**PATE GRISE**, for aging hands. "Friend of middle-age." Banishes telltale "crepiness." Each Spec. p'd \$2.00. All \$8.00. Booklet. Aurora Specialties Co., Dept. B, Lowell, Mass.

**LAIRD'S KIM**—The Delicate Deodorant. A white, harmless ointment that completely removes the odor of perspiration. For the toilet. 25c by mail. Mrs. Laird, 17 E. 45th St., N. Y.





# SHOPPERS' AND BUYERS' GUIDE



A classified list of business concerns which we recommend to the patronage of our readers

## Toilet Preparations—Cont.

**SHINE-FINE FOR FINGER NAILS.** Gives a quick, lustrous, lasting polish. Manicure file in leather holder, free. 25c postpaid. E. C. Douglass, 1879 Madison St., Brooklyn, N. Y.

**PUSSY WILLOW** Beautifying Cream reduces coarse pores. Skin Tonic preserves youthful lines. Pearl Lotion liquid powder for oily skins. Circular. Adeletta, 2382-7th Ave., N. Y.

**WRINKLE REMOVER:** Immediate action, invisible, harmless, a wonderful scientific skin preparation. Should be on every toilet table. \$1. Mercedes Cosmetic Co., 501 5th Ave., N. Y.

**DR. BERRY'S FRECKLE OINTMENT** Positively removes freckles. Leaving beautiful complexion. By mail 50c. Booklet free. Dr. C. H. Berry Co., 2975 Michigan Ave., Chicago, Ill.

**CHARMANT NATURAL ROUGE.** Perf' m'd. Brunette, medium & dark. Harmless, lasting; with soft Puff, 35c p'd. Unusual prices to dealers & agts. Charmant Spec. Co., 136 Liberty St., N. Y.

**PLEXO EVENING WHITE**—gives throat, shoulders and arms that soft, creamy look. Easily applied. Does not rub off. 35c a tube. Plexo Preparations, Inc., 94 N. Moore St., N. Y.

**EMIL SCHULT,** Famous Facial Massage Specialist's Booklet illustrating and describing various movements necessary for a complete course in facial massages given free with each jar of

**"MY BEST FRIEND" COLD CREAM.** A delightful sweet-smelling cream that purifies and beautifies the complexion. Price 50c. Sample on request. Emil Schult, 149 West 42nd St., N. Y.

**ANTIRIDES KARA.** A new preparation for the tiny lines around the eyes and the relaxed muscles of the throat. Price \$1.50. 2c stamp brings booklet. Mme. Helene, 546-5th Ave., N. Y.

**MME. HELENE'S** French Treatments for the face and neck build up the wasted tissues and restore the natural contour. Treatments \$2. 546-5th Ave., N. Y. (with Alice Maynard).

**CREME DE LA CREME,** an Oriental cream of absolute purity that has no equal; creates a soft, white velvety skin; holds powder perfectly. \$1 Pp. Autocrat Co., 1416 B'way, N. Y.

**CLEANSING CREAM** of superior merit. Pure ingredients combined with perfume of rare charm. 16 oz. 75c. Money refunded if not satisfactory. Mersa, Perfumer, 28 W. 38th St., N. Y.

**YUNG TUNG DENTIFRICE,** Nature's perfect cleanser. Keeps mouth and teeth absolutely clean. Order box to-day, 25c p'd. Yung Tung Toilet Goods, 339 E. 32nd St., N. Y.

**VANITABS**—A new packet powder puff made of layers of softest fabric, impregnated with finest face powder and exquisite perfume. Vanitabs, 28 W. 38th St., New York City.

**HARMLESS LIQUID, EL RADO,** removes hair instantly from face, lip, neck, or underarms. Only depilatory used and recommended by Julian Eltinge, foremost impersonator of

beautiful women. **EL RADO** does not coarsen the hair, as after shaving. Money Back Guarantee. 50c and \$1.00 all toilet counters or direct from Pilgrim Mfg. Co., 31 E. 28th St., New York.

**TITE-TINE ASTRINGENT** contracts pores, tightens relaxed muscles, gives firm clear skin, counteracts oiliness. \$2 postpaid. Beauty Booklet free. Mme. Kathryn, 492 3d St., Bklyn., N. Y.

**KEEP YOUR SKIN CLEAR,** satiny and blemishless by my wonderful blackhead lotion. Postpaid \$3. Write for Beauty Booklet. Mme. Kathryn, 492-3d St., Brooklyn, N. Y.

## Toys

**THE "STERLING" TOYS,** Playroom Equipment and Construction Materials are originated at the Children's Gift Shop, 7 W. 45th St., N. Y. by W. S. Sterling. They are practical & durable.

**THEY ARE SUCCESSFUL** because they supply the instinctive need of every child for material allowing free & unaided play. Foremost schools & educators recommend them. They are

**VALSPARRED** weather-proof and guaranteed. Write for our new catalog "V" now ready, showing our complete line. Free on request. Children's Gift Shop, 7 West 45th St., N. Y.

**2 BEAUTIFUL DE LUXE GIFT BOXES** one Girl's, one Boy's, containing 8 wonderful Fletcher Cut-out Booklets! Brilliant coloring, fascinating and educational subjects and

**UP-TO-DATE STYLES.** Mother Goose, Alice Traveling, Housekeeping, Railroad, Aeroplanes, Fire Engines. Mail \$1 for both boxes. Fletcher Toy Mfg. Co., Inc., Flatiron Bldg., N. Y.

**WOODEN TOYS & NURSERY FURNITURE** of artistic design & sturdy build. Hand-painted, waterproof. Play material of every description, indoors & out. Our

**FOLDING PLAYHOUSES** for \$15 delight the children. Doll's collapsible bungalow, \$5. Doll's houses, \$10 to \$50. Noah's Arks fitted with family & animals, \$7.50 to \$15.

**BUILDING BLOCKS** to make miniature houses & gardens, beautifully colored, \$2, \$5, \$10 & up. Turned doll ninepins, \$3. Sets of wild & domestic animals, birds & fish.

**SEND 25c FOR A SAMPLE TOY & illus.** Catalog showing our joyous playthings and decorative children's furniture. Woodcraft Shops, Inc., Morristown, N. J.

## Traveling Accessories

**PARKHURST WARDROBE TRUNKS** are chosen by experienced travelers for safety, convenience & economy. Our illus. catalog is helpful to every traveler because it gives interesting

information of how to best meet the packing problem. Send for a copy today. J. F. Parkhurst & Son Co., Home Office: 13 Rowe St., Bangor, Me.; 161 Summer St., Boston; 325-5th Ave., N. Y.

**EXTREME COMFORT** in extended touring is exemplified in Scripps-Booth (detailed on p. 32) by restful springs and ample carrying space. Isotta Fraschini Motors Co., 2 W. 57th St., N. Y.



IT makes no difference whether this number of Vogue finds you in town or in the country. Many a welcome shopping opportunity awaits you in these columns, for all the shops in this Guide are as ready to answer inquiries by mail as to show you their wares in person.

## Trousseaux

**WEDDING VEILS** and wreaths to order from \$15 up. Write for sketches and particulars. Mail orders a specialty. Miss Allen, 9 East 43rd Street, New York. With Quillier.

**ORIGINAL WEDDING GOWNS** now so much in vogue, made to your individual ideas and order. Write or call Homer, 11½ W. 37th St., N. Y. Greeley 5265.

**THE PORTO RICO STORE**—Fillet Tlé linens, 402 Mad. Ave., N. Y. Initial towel, \$1.25; child's dress \$5; luncheon set \$18.50; nightgown \$6.50. Monograms: estimates. Approval ship.

## Unusual Gifts

**IMPORTED TOYS.** Miss Pusey is glad to announce that her first shipment of Christmas toys from abroad will be on view at the studio after Oct. 1st.

**THE FAMOUS WILE-AWAY BOXES.** Always desirable for birthdays, convalescence, or journeys for children or grown-ups.

**EACH ONE INDIVIDUAL** and to order. Many other unusual gift novelties. Send for illustrated booklet. Elizabeth H. Pusey, 16 E. 48th St., N. Y. C.

**SUMMER TIME** is the Time to buy Christmas and Birthday gifts. You can find more time to look up unique places such as Carbone's Shops at 342 Boylston Street, Boston, and Hyannis, Mass.

**A CORDUROY BATH ROBE** in delicate shades makes a wonderfully acceptable gift. Slippers to match. Correspondence solicited. Emily Pratt Gould, Richmond Hill, N. Y.

**GIVE YOUR HOSTESS** Society's Latest Fad. Peacock Feather, Sandalwood Fan—from Japan. Boxed \$1. Elizabeth Allen, 1 West 34th St. Opposite Waldorf-Astoria, N. Y.

**DISTINCTIVE GIFT SHOP LINES**—Lacquered tin, wood, etc. Door porters. Charles Hall, The Hall Bldg., Springfield, Mass. Wholesale office, 333 Fourth Ave., New York.

**LADIES** contemplating donations to Church Bazaars should inquire about the "Box of Fun for the Little One" Contains 10 toys \$1.00, 20 toys \$2.00. (see next card)

**UNUSUAL GIFTS,** from the Orient, particularly attractive, appropriate and distinctive. Many novelties illustrated in booklet. "V." Bertha Tanzer, 20 W. 30th Street, N. Y. C.

**GIFT SHOPS SHOULD SEND** for our proposition and catalog of many delightful novelties from the Orient. Bertha Tanzer, 20 West 30th St., N. Y.

## Unusual Gifts—Cont.

**KEWPIE FERNS.** Have you seen them? A Kewpie Doll dressed in a Fern Ball \$5.00 and \$10.00. G. E. M. Stumpp, 761 Fifth Ave., N. Y. C.

**WILLOW BIRD CAGES.** What you need for the conservatory. Prices, 37.50—with "Crane," \$15.00. G. E. M. Stumpp, 761 Fifth Ave., N. Y. C.

**"KEWPIE KANOE."** This time the "Kewpie Fern" is out canoeing. Price \$5.00 G. E. M. Stumpp 761-5th Ave., New York City. Tel. Plaza 9190.

## Unusual Gifts—Cont.

**BAS-RELIEF COLOR SKETCHES** Highly artistic. Beautifully framed. Prices \$5 to \$10. Send for list. E. Bleeker, 107 Mt. Vernon St., Boston, Mass.

**CORSAGE BOUQUETS** can be worn without soiling the gown by using Muir's metal pin and protector. Not visible when in use. Substantial. By mail 15c. Craig Muir, 62 W. 40 St., N. Y.

**PETER RABBIT.** Jolly white bunny in blue coat, with pint hot water bottle in body, p'd \$1.25. Also unique holiday gifts. Mistress Patty V. Comfort. Cambridge B., Mass.

**"MIGNON" MANICURE SET**—Complete—Miller Non-Cutting System. Absolutely safe. Fits pocket. Dainty plush-lined leather case, \$1 p'd. Theo. Miller Mfg. Co., 23 Elm St., N. Y.

**STAMPKRAFT.** A new kind of book for the kiddies. Times says: "Stampkraft will fill every child's heart with joy." 12 titles; 10c each p'd. United Art Pub. Co., 119-4th Ave., N. Y.

**GIFTS for Thoughtful Givers**—We are endeavoring to serve Gift Givers thru constant watchfulness for orig. ideas. Write for Suggestions. Bleazby's Shop of Gifts, Fine Arts Bldg., Detroit, Mich.

**I HAVE ADDED** another winner to my line—Basket Sewing Table. Three sizes—stained or enamel finish. Sells at sight. Illustrations. Utilitarian Art Studios, Grand Rapids, Mich.

**THE GIFT STUDIO** has interesting and novel gifts of all sorts together with especially designed jewelry made to suit the individual. 1028 Fine Arts Bldg., Chicago.

**GOLD & SILVER CHAIN** a specialty. Gift suggestions for Bridesmaids and ushers. Write Virginia Bartle, maker of fine Hand Wrought Jewelry, 419 Lee Street, Evanston, Illinois.

**RACHEL'S VENTURE**—finest Porto Rican drawn work. Exclusive linens & neckwear, children's novelties, & unusual holiday gifts. Approval shipments. It. A. Miller, 17 W. 45 St., N. Y.

**H. H. SPECIALTIES.** Art flowers of exquisite workmanship. Rustic baskets filled with Rose Ramblers or Daisies \$2. Roses \$3.50. Thistles of all colors \$5. 240 W. 116th St., N. Y.

**CHOICE CHRISTMAS, BIRTHDAY & Miscellaneous** hand illumined cards by the author of "God bless the Friend whom I love!" at the Anne Abbott Studio, Carnegie Hall, N. Y. C.

**THE GIFT UNIQUE**—A Pante-Cote modesty pantalon in a prettily decorated Christmas box, \$5. Return of lingerie. Waist measure only. Miss H. C. Watson (patentee), Hotel Rutledge, N. Y.

**BAYBERRIE-IZED NOVELTIES**—For your pillow, Meadow Sweet Slumber Bag, 50 cents. Lemon Verbena Bay Comfort Bag 50c Made at the Sign of the Pine, South Wellfleet, Mass.

**GREEN LEAF LUNCHEON SWEETS.** Assorted boxes of individual marmalades, jams, etc. Send for circular to Frances Dorrance, Dorrance Farm, Dorrance, Kingston, Pa.

## Upholstery

**BIRNS' SHOP**—103 West 37th St. Alterations on Furniture, Hangings, etc., as well as making special pieces at our shop. Mattresses made for comfort and durability.

## Vacuum Cleaners

**"VACUUM CLEANER SHOP,"** 131 W. 42 St. N. Y., sells 42 different kinds Vacuum Cleaners at wholesale prices. Wonderful assortment. Mail orders. Send for complete price list, No. 15.

## Wedding Stationery

**WEDDING STATIONERY SAMPLES** and "Wedding Suggestions," an interesting and authoritative booklet, sent on request. The Crowell Co., 97 Orleans St., Springfield, Mass.

**100 WEDDING ANNOUNCEMENTS \$6.75** or Invitations, hand-engraved, 2 sets of envelopes, 100 Calling Cards, \$1.25. Write for samples. V. Ott Engraving Co., 1023 Chestnut St., Phila.

## Wholesale Gift Shops

**BUTTERWORTH & GARDINER,** 225 Fifth Ave., announce the opening of their permanent display rooms, for the sale of Unique & Unusual Gifts & Art Novelties. Your inspection invited.

The **BUTTERWORTH & GARDINER** Lines: The Pohlson Galleries, Lawson Studios, Baker Handcraft Shop, Oriental Income & Perfume Co., Torii Shop. Everything for the gift dept.

**DAY CRAFT NOVELTIES** for Gift Shops & Art Needlework Depts. We sell dealers only. For illus. folder and price sheet, send to N. S. Day, Springfield, Mass. Samples at 225-5th Ave., N. Y.

## Willow Furniture

**PERSISTENT GOOD TASTE** adds daily new models to the McHughwillow line—seen only on personal visit or by special sketches. Jos. P. McHugh & Son, 9 W. 42nd St., N. Y.

## Unusual Gifts—Cont.

**GIFT and SPECIALTY SHOPS** will be interested in our Christmas articles. Catalog and terms to trade only. The Little Workshop, 443 Clermont Avenue, Brooklyn, New York.

**FOR THE MAN** for 75c. I'll send my little collapsible cigarette holder in gift box together with catalog of Practical Gifts. Ernest Dudley Chase, Boston.

**PERSONAL** and careful attention given to the filling of orders for an attractive little bone lemon fork, in dainty box with gift card. 50 cents postpaid. Duxbury Shop, Duxbury, Mass.

**GIFTS of Distinction.** App. Boxes, ref. expected. Table linens, bibs, bread and milk, invalid-tray sets; finished, quaint cross-stitch. Orig. designs of Edith Allen Hall, Stamford, Ct.

**RAINY DAY TABLE & Chair** (folding), 10 occupations—absorbingly interesting. \$5. Specialists in gifts for children. Circulars. Rainy Day Table Co., P. O. Box 347, Newark, N. J.

**"THE GOODIE BASKET"**—Candied fruits, salted nuts—ribbon tied, \$2 p'd. Hand-decorated china, wood, tin, odd trays, lace, brasses. Furness Studio, 112 Carnegie Hall, N. Y. C.

**SMART DOLLS.** Dresses that are direct copies of Vogue's best children's models. Write for booklet. Woman's Exchange & Children's Shop, Santa Barbara, Calif.

**QUAINT TELEPHONE DOLLS** to cover the instrument, \$5 up. Lady Bountiful centerpieces or Jax. Horner Plea, \$3 up. Mail only. Hackett Studio, 96-5th Ave., N. Y.

**THE LITTLE EAGLESTON SHOP,** Hyannis, Mass., will be prepared to furnish many choice novelties for the Xmas trade. Surprise boxes for children and grown-ups.

**THE opportunity** of years. Hand-decorated Lacquer Bon Bon, Fruit and Cookie boxes and canisters with Colonial designs in silhouette. These unique novelties from our

**HOUSE** mean wonderful sales for you. Don't delay. Make this holiday season the biggest in years by strongly featuring our productions. We want representatives

**OF ability** in every town. Start a Gift Shop in your home—or elsewhere. \$5.00 brings a sample assortment of boxes. These and

**1,000 other gift thoughts** mean success for you. Hand-painted serving trays—sprinkle pots—flower pots—and decorative sticks—painted door porters, etc. Other

**GIFTS** include distinctive toys, educational, amusing—"Gingerbread Men"—"Treasure Island"—"Friendship Farm"—etc. Details, Forest Craft Guild, 46th St. & Lex. Ave., N. Y. C.



# “The World is our Market— Vogue is our Catalogue”

OVINGTON BROTHERS CO.  
314 FIFTH AVENUE  
NEW YORK

August 11, 1915

Publishers of Vogue,  
443 Fourth Avenue,  
New York City.

Gentlemen:-

Magazines, we suppose, like compliments just as much as individuals do, and it has occurred to us that perhaps you might like to know how much Vogue is doing for us and how highly we regard it as an advertising medium.

Vogue has opened up to our house the great market of cultured American homes from coast to coast and from Canada to Mexico and we might even go further and say that Vogue has internationalized our business by carrying the news of our store to the uttermost ends of the earth. We have before us letters from Buenos Ayres, Calcutta, Scotland and Guantamala.

We might say that we now regard the world as our market and Vogue as our catalogue.

Here's hoping that Vogue's own business may increase as fast as it is helping us to increase ours.

Yours very truly.

*Ovington Brothers Co*

OPENED BY CENSOR

For sixty-nine years Ovington Brothers Company have been supplying New Yorkers the choicest decorative novelties that Europe and America produce, and now through Vogue they are spreading their message of good taste to the ends of the earth—the world is their market and Vogue is their catalogue:

Reader, Vogue's advertising is a catalogue, the handiest, timeliest and most complete catalogue we know of. It is a catalogue of the choicest stocks of the

leading shops and producers of the entire country. From its pages you can buy everything that your heart craves, for wardrobe, boudoir, garden or house—everything for yourself, your family or your friends.

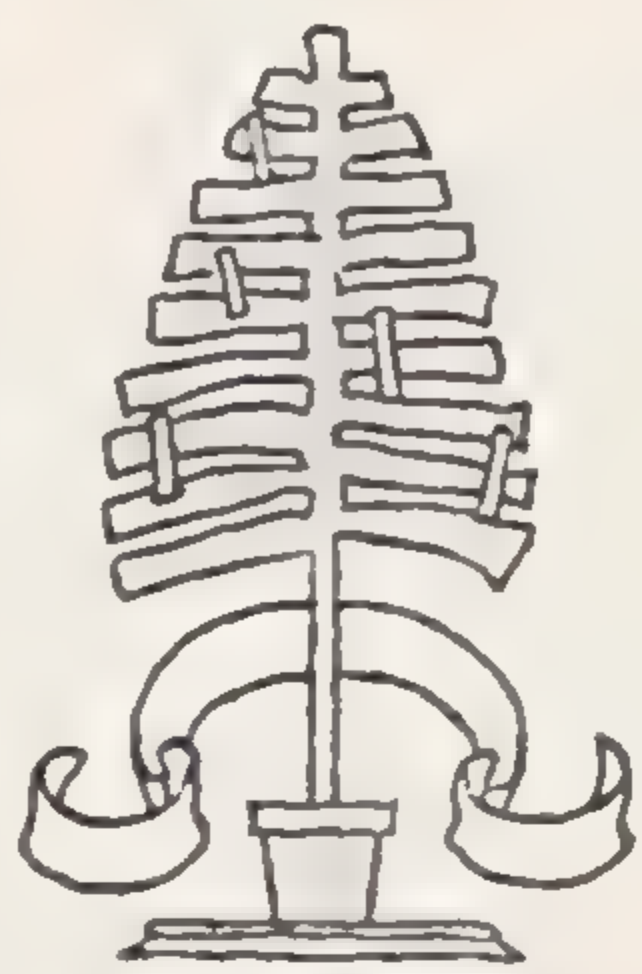
It matters not where you live, in Calcutta, Hong-kong or New York—Vogue brings to you the treasures of the cities. Turn the pages of the great catalogue now in your hands; choose what you long for—and have it.

443 Fourth Avenue

VOGUE

New York City

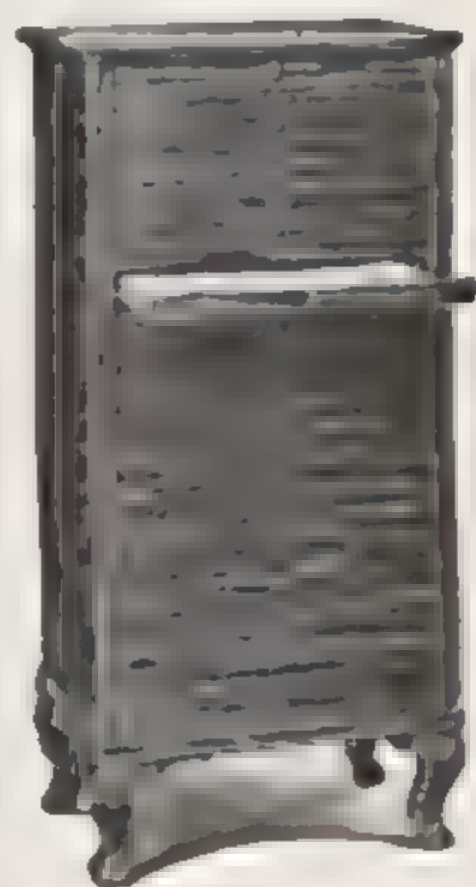




BIRD BATH



ORIENTAL LAMP

CIGARETTE CASE  
FOR SPORTSMEN

MUSIC CABINET



DOOR-STOP



MUSTARD JAR

# Give the Unusual Gift this Christmas

THE Metropolitan is co-operating with some of the most exclusive shops in New York and other cities to help you select out-of-the-ordinary Christmas gifts through The Unusual Gift Department in the November and December issues.

Many suggestions of great variety and style will be shown and described in this department and they may be purchased from the shops direct or thro

The  
Metropolitan's  
Bureau of  
Better Buying

432 FOURTH AVE.  
NEW YORK CITY

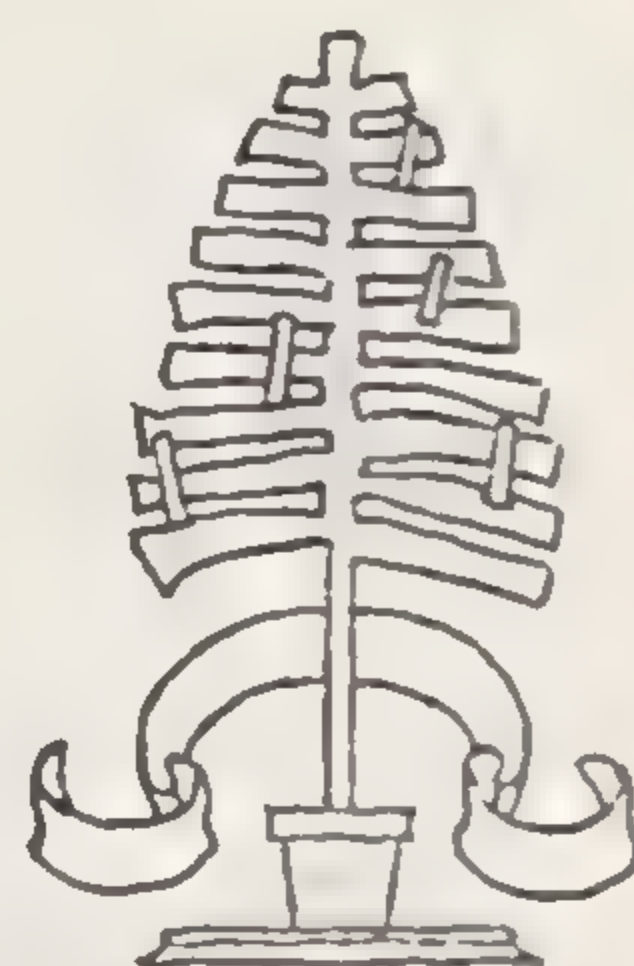




# Select it from the Metropolitan

Metropolitan's Bureau of Better Buying. The illustrations shown on these pages are from some of the best shops and a foretaste of what you may expect in the Unusual Gift pages.

If you are not at present a subscriber to the Metropolitan you may begin your subscription with the November issue and receive the Metropolitan fourteen months for the regular yearly subscription price of \$1.50. For your convenience we attach a coupon which you may fill out and return to us.



IMITATION VIOLETS



ART LAMP



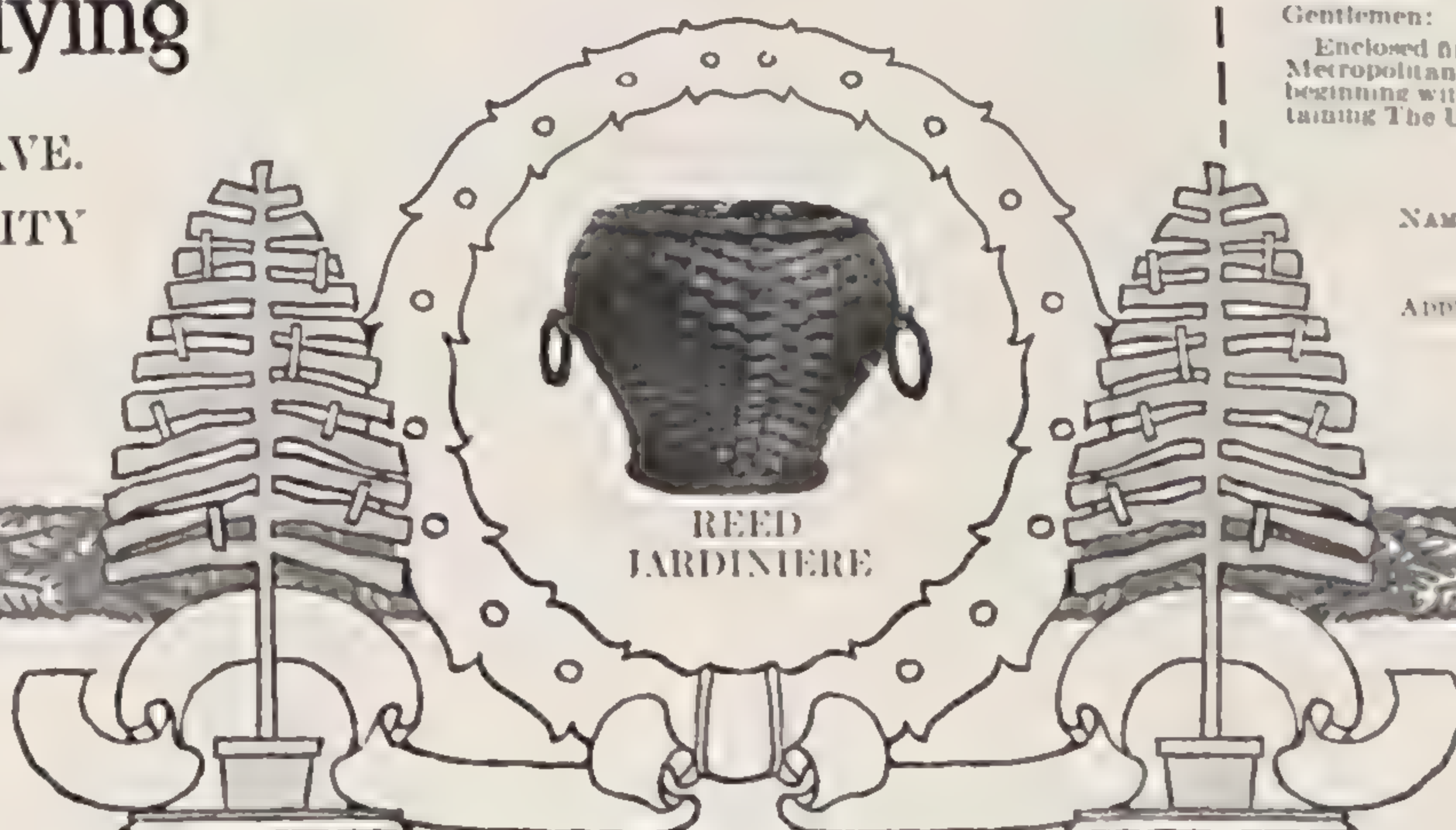
BOOK ROCKS



SANDWICH TRAY

The  
Metropolitan's  
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432 FOURTH AVE.  
NEW YORK CITY



REED  
JARDINIERE

1915  
THE METROPOLITAN MAGAZINE  
432 FOURTH AVENUE  
NEW YORK CITY (VOLUME 10-15-16)

Gentlemen:

Enclosed find \$1.50 for which please send the Metropolitan to the address below for 14 issues beginning with the November, 1915, number containing The Unusual Gift Department.

NAME... ..

ADDRESS



# How to Shop in New York

There is joy in shopping by mail—a pleasurable anticipation and no vexation of spirit. This is particularly true when the shopping is done in New York City and by Vogue's experienced shoppers.

Do not delay buying the article you need simply because you cannot get what you want in your local shop. Vogue will meet your difficulty, do it in a pleasing way, and at no expense to you for the service. Vogue's shopping department was organized for this very purpose.

When a Vogue shopper takes your order she is shopping solely for you and with your personal preferences in mind. It is this individual attention which has made the service so universally popular.

The next time you want something which you cannot find in your own town give Vogue shoppers your idea of what you are looking for and tell them approximately what you care to pay and they will write you what they can get for you here in New York.

New York City is the greatest shopping center in the world. Every important country is represented. The English, French, German, Italian, Spanish, Russian, Swedish, Persian, Japanese, and Chinese shops are as foreign in their atmosphere as the articles which they sell. In no city of the United States are there such delightfully interesting American shops.

It doesn't matter where you live—in Boston or Chicago or in the wilds of Oregon or on a ranch in Texas—Vogue brings you the enviable shopping advantages of variety and quality and uniqueness. Vogue brings you New York.

See the directions at the right. If you have never availed yourself of Vogue Shopping Service send a trial order and be convinced.



## DIRECTIONS

**1. What Vogue will buy.** Vogue will buy for you any article editorially mentioned or advertised in Vogue; also any other that can be had in New York. When ordering anything Vogue has published, please give date of issue and number of page.

**2. How to order through Vogue.** Enclose check to cover the cost of the articles you want. If you don't know exact cost, send approximate amount and the balance, if any remains, will be refunded. Should the remittance be insufficient, Vogue will notify you; articles cannot be sent till the full amount has been received.

**3. Articles sent on approval.** Only by special advance arrangement will articles be sent on approval. If you return them, your remittance will be refunded, but express charges both ways will be at your expense. And, when such arrangement has been made, and you find it necessary to return articles, send them to Vogue and not to the shop.

**4. How articles are delivered.** Unless otherwise requested, articles are sent express collect. Charges will be prepaid if so instructed; but orders will not be sent C. O. D. When ordering small, light articles include postage so that they may be mailed.

**5. No charge accounts.** Vogue makes no charge for its services; to avoid bookkeeping, Vogue will not open charge accounts with any patrons. Nor can Vogue undertake to charge articles to your own account in the shop from which you are purchasing. All orders are to be accompanied by the appropriate remittance.

**6. When ordering garments, etc.** When ordering garments, be sure to state size; and to give your preferences as to style, color and material. Please name your second choice when possible. Write your name and address very legibly. A stamped envelope should be enclosed when reply is desired.

# VOGUE Shopping SERVICE

443 Fourth Avenue  
NEW YORK





You have returned from your summer-simmering—  
Now for your winter-wandering—

## *Entertainment*—WHAT?

We would suggest a subscription to *Vanity Fair*—the most successful of new magazines. Ask your newsdealer to show you a copy. He may have an October number left. If not, place an order with him now for the November number. If you cannot buy a copy of *VANITY FAIR* from your newsdealer send one dollar for a four months' "trial." We have no "free samples." The magazine is too expensive to give away even with the prospect ahead of securing a subscription.

*Vanity Fair* is a mirror of life, original and picturesque; informal, personal, intimate, frivolous, unconventional, but with a point of view at once wholesome, stimulating and refreshing. It is the most entertainingly illustrated magazine in the United States and covers the theater, sports, literature, art, humor, as these fields are not covered by any other American publication.

**Annual Subscription, \$3.    Single Copies, 25c**

VANITY FAIR, 449 Fourth Avenue, New York

CONDÉ NAST, Publisher

FRANK CROWNINSHIELD, Editor





Reproduced from De Taly's famous painting owned by The Aeolian Company and on exhibition at Aeolian Hall, New York.

## The Spirit of an Age-old Race that Lives in Melody

**I**T is an old story now—begun three-quarters of a century ago.

A placid valley in old Roumania shone in a crimson grandeur on that evening, touched by the setting sun. Before a fire the gypsies sat. They laughed; they chattered; they sang—their wild dark faces, their tawdry tinsel gleaming to the fire. Slightly apart sat a man. Pale and lean and ascetic-looking he was—and yet about him seemed to cling the spirit of some vague, mysterious romance.

He was the great Franz Liszt—the darling of European Taste, of Fashion, of Beauty—come there on a strange quest. Years before he had heard a gypsy song. For years its weird and clinging melody had haunted him. Always had it been in his mind, thrilling him with its strange beauty. It had drawn him to that lonely spot, far from the triumph of courts and palaces. He had come to sojourn there—to share the gypsies' thoughts and lives—to learn the magic secret of their songs.

### A Haunting Melody

Lower and lower sank the sun, turning the gold to dusk. Yet still he listened. Out from the fire's red glow sounded some song that had within it the mournful wistfulness of a child—then held a burst of passion vivid as a flower. Those gypsies' souls sang there before that fire—and floated on magic waves to him who listened transfixed and silent—in the dark.

That day was born the vision of an immortal beauty of music, born of that silent genius sitting there, which will never fade while music beauty lives upon the earth.

. . . . .

### The Gypsy Song Immortalized

It was three years later. A great audience sat breathless, waiting for Liszt himself. He sat at the instrument. There was a minute's pause—and then a sort of magic came. The master played—and the mind went back to that peaceful Roumanian valley, to the gypsy folk whose voices had sounded forth those age-old songs to be transfigured by a genius mind. That music lived again infinitely beautified—infinately adorned. All the pathos of that homeless, wandering race leaped like witcheries from beneath his hands.

The poor tinsel, the gaudy clothes, the dark passionate faces seemed to rise again from the keys. Mystery, lament, glad, mad gaiety became crystallized in one imperishable beauty of music—in the soul of immemorial gypsies enshrined upon the keys.

Suddenly—almost abruptly—he ceased. The master had completed the playing of his masterpiece. Liszt had given the priceless gift of his Second Hungarian Rhapsody to the world.

### The Master's Triumph

For a moment the audience sat breathless—transfixed, bewitched. And then—a scene of indescribable emotion! Women fainted. Men





I cannot conceive of any reason why the Pianola should not be in every home. As a pianoforte, when the keyboard is used, it leaves nothing to be desired, while for acquiring a broad musical education, for the development of the understanding of good music which modern culture demands, it is undoubtedly the most perfect and really great medium.

*J. J. Paderewski*



wept for joy. They knelt at the master's feet. They kissed his hands—his clothes. They fought wildly for a thread of the very handkerchief of that wonderful genius, Liszt, who had just translated the spirit of a people to the ears and heart of all posterity.

They were overcome by an exalting emotion more apparent, perhaps, but no more deeply touching than that felt by men and women who hear that same Hungarian Rhapsody today.

#### *Is Music Your Inheritance?*

And now! What is Liszt's Second Hungarian Rhapsody to you? Or the Twelfth? Or the Sixth, or Eighth, or Fourteenth?

Or what indeed are all the immortal compositions of the masters of music—the choicest art-treasures that the world contains? Can you hear them when you like? Can you play them yourself?

If the Piano in your home is the Pianola—the most modern pianoforte—then music is the “available art” to you. You know the Second Rhapsody well. You have experienced the almost savage fascination of re-creating this splendid music—you have felt its abandon, its pathos, its majestic mystery.

Aye, and Beethoven, Chopin, Wagner, Brahms, Grieg and Mozkowski are much more than names to you. You know them and you know their noble works, as you know your Scott, Thackeray, Dickens and Bulwer.

#### *The Piano for You*

But suppose that your piano is *not* the Pianola? Can you not realize what you are losing? What you are denying yourself and your family and perhaps your children?

Why be satisfied longer with a piano

which can be played only in *one way*—by hand? Why not exchange it for the Pianola—the piano that can be played in *two ways*—by hand and by music roll?

For understand this—if you purchase the Pianola you are securing the finest toned, most perfect piano you can buy, which can be played by hand just like any piano. And in addition, you are securing a piano, which, by means of its Pianola action, *everyone* can play with real musical feeling and effect.

But the Pianola has a host of imitators—player-pianos so-called, with worthy piano names many of them. Do not think, if you see and hear one of these, that it is the genuine Pianola you have seen, however. There is a difference—a vital one—and it has to do wholly with the “art” of playing, not the merely mechanical striking of notes.

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This column requests your suggestions for the

## IMPROVEMENT of SERVICE RENDERED by VOGUE'S DEPARTMENTS

OCTOBER 15, 1915

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The next Vogue will be the

## WINTER FASHIONS NUMBER

Dated November 1

### WHAT AND OF WHAT IS THE MODE

To tell you what the mode is, of what materials the mode is made, and how the mode is made of those materials is Vogue's business in life. Vogue told you in the Paris Openings Number, which you read two weeks ago, what the mode was to be, and in this, the Autumn Patterns and New Materials Number, Vogue tells you what materials to use and what patterns to cut them by. To supplement the practical information about materials and patterns in this number, Vogue has published a thirty-two page pattern catalogue, which will be mailed to any address upon request, and which shows patterns of every garment of a wardrobe, with suggestions as to the new materials best suited to the patterns.

### VOGUE AN INTERNATIONAL INSTITUTION

Twenty-three years ago, Vogue built a little fashion magazine for a few hundreds of subscribers and patrons. Each year new subscribers and patrons have been added, and to meet their needs, Vogue has added a new department every year or so to the little fashion magazine it built in the beginning. In this way Vogue has grown to the proportions of an international institution.

### DEPARTMENTS OF SERVICE

In order that our friends may share our pleasure in the remarkable amount of service we have been able to give through our departments, to make the service more practical, and to inform our prospective patrons of the methods by which they may avail themselves of our services, this column in the following numbers of Vogue will take up the work of these departments in detail.

### UPON YOUR SUGGESTION

This column will answer in open letters any questions you may wish to ask about the service rendered by the different service departments of Vogue, and will consider in open letters any suggestions that you as a patron are good enough to make looking toward the improvement of the service we are giving. Your suggestions will be cordially received and carefully considered, and both your suggestions and your consideration of our suggestions are cordially requested. It is only by keeping thus in close touch with the needs of our subscribers that we can plan to meet the needs which they apprehend more readily than we.

### POSTER COVERS

Perhaps you are one of the many who have praised the dainty bits of color work Vogue is using for covers. Any of these can now be had for ten cents. They are printed on extra heavy paper, especially mounted for framing. Address, The Art Editor, 443 Fourth Avenue, New York City.

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### THE NOVEMBER 1 VOGUE

The November 1 number of Vogue will be the Winter Fashions magazine. It will be absolutely the last word in regard to the winter clothes. This does not mean that clothes will not be worn after the next number of Vogue comes out; on the contrary, Vogue will strongly recommend that more clothes be worn than during the summer. It means only that the important models of the Paris openings not shown in previous numbers of the magazine will appear in this number, as well as page after page of models made by couturiers of New York.



The cover of the next, the November 1, number of Vogue will be by G. W. Plank

### YOUR OWN SILHOUETTE

One of the most interesting articles in the November 1 Vogue—most interesting because you yourself furnished the information for it—will be about the silhouette the American woman has chosen for her own. The American silhouette lies between the line of a certain Chéruit model, the piquant line affected by Jenny, and the classic Callot line. These three silhouettes will be shown in the November 1 issue.

### NEW HATS AND NEW FURS

Dissimilar as they are in many ways, the next Vogue will show the new hats and the new furs to bear a certain family resemblance by which any one will recognize them to be chips off the same block—the 1915-1916 block. Two features of the winter mode stand up above all others—stock collars of fur and high crowns of hats. Never has the favor for furs run so high, and as for the crowns of hats, they will go as far as they like—there is not an earthly thing to stop them.

### NEW ART

That you may house your bird attractively for the winter Mr. Robert McQuinn has drawn on his imagination a series of sketches of bird cages, and a smart New York shop has made them up; these will be photographed in the next Vogue.





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# MISS ANNE T. MORGAN

*Miss Anne Morgan, the daughter of the late Pierpont Morgan, is very active in social work. Her latest venture is a camp for working girls at Sterling Forest, Greenwood Lake, New Jersey, where her Vacation Club girls swim and fish and delve in woodcraft. Miss Morgan is treasurer of the Vacation War Relief Committee and in behalf of the Surgical Dressing Committee she organized the "Fair of All Nations," given at Norfolk, Connecticut, this autumn*





## P A R I S S E R V E S Y O U T H

ALL things considered, Paris is really fairly normal and one sees here many familiar faces, though that there is no entertaining goes without saying. The Princess d'Arenberg is back in town. She was having tea with the Duchess de Brissac in the place Vendôme a day or so ago, and I noticed that she was wearing one of the very short skirts. It was a double skirt of black taffeta scalloped on the edge, which made it appear even shorter. The Duchess de Brissac wore a Norfolk suit of fine gray check, and her skirt, also, was very short.

That the styles of to-day are essentially for the young and slender no one can deny. There is the short wide skirt, for instance. Where is the sedate matron of fifty or thereabouts who, after having worn a skirt that covered her ankles

By Its Shortness, Its Width, and Its Gay Inconsequence, the Puffed and Beruffled Mode Which Paris Has Made Is the Special Property of Débutante and Dance

for full thirty years, could suddenly chop off ten good inches and feel perfectly comfortable walking about in a skirt that is even shorter than what was formerly known as "shoe-top length"? Even the new boot, the 1915 top of which has risen to meet the emergency, does not console her. She does not feel comfortable in the very short skirt—*voilà tout!*

So it is the débutante—she who has never known the long skirt—who revels in the short wide skirt, but we all must admit that not even

every débutante looks well in the short street frock. It may be the fault of her build, of her carriage, of her long swinging stride that she adopted at the beginning of the war, or it may be the fault of her tailor, but honesty compels me to admit that some of the silhouettes which I see in the streets from day to day are little short of grotesque.

When it comes to house gowns and dancing frocks, it is quite a different thing, for with a very trim shoulder-line, a snug-fitting bodice, and feet encased in dainty little satin slippers which match to a nicety the shade of the frock, the voluminous skirt—be it ever so short—is at once becoming and picturesque.

Never did couturiers offer more delectable dancing frocks than for the season of 1915-16. They are beribboned, bepuffed, befrilled, and



*A hoop which is not a hoop but a satin-covered rope spreads an overskirt so diaphanous that the slim silhouette is visible in the lines of the satin underskirt beneath. This white gown is vivified by a cerise tulle scarf*

*A frock which does full justice to the bustling fashions of the day is of Nattier blue satin with organdy, sable, and petticoat of silver lace. Only youth which has never known long frocks is at home in a gown so daringly short*







*The silver lace which leads all other laces is the making of a débutante's evening frock of rose taffeta. Narrow girdles, sometimes with long ends, are very smart*

recorded; they are beflowered, befurred, and belaced. Favorite colors are pale rose, pale blue, geranium, and hortensia. There is also a yellow and there are two shades of green. White will be quite as popular as ever, and the materials are faille, satin, taffeta, tulle, mousseline de soie, and Georgette crêpe. Crêpe de Chine is not worn for the obvious reason that it does not suit the mode. It lacks the filminess of mousseline and tulle and it lacks the crispness of faille and taffeta. Fur is used occasionally, but the very narrow bands of fur are never seen. No band is less than an inch and a half wide.

#### HOOP AND NO HOOP

The dancing frock shown in the sketch at the left on page 35 boasts a hoop at the hips, a very supple hoop which is really not a hoop at all, but a small rope neatly encased in shirred white satin. It makes the filmy lace overskirt hang free from the satin underskirt, but the lace is so transparent that it does not hide the gleam of the satin. The draped bodice is very snug and the short sleeves are very pretty. With this all white dress is worn a scarf of vivid cerise tulle and the large shell comb in the hair gives just the finishing touch.

Another very snug bodice is shown in the sketch at the right on the preceding page. This is of Nattier blue satin. A little frill of sheer white organdy stiffened with a tiny cord in the edge makes a quaint finish to the top of the bodice. Bands of sable edge the short sleeves. The wide skirt with its satin-bound edge is very short and very bouffant in the back above an underskirt of silver lace also bound with blue satin. Garlands of pink roses trail down each side of the skirt. The slippers and stockings match the color of the frock.

Of blue also—blue taffeta lined with rose colored satin—is the dancing frock shown in the middle of this page. The rose colored lining shows in the upturned hem, in the sash, and in the bodice which opens like a flower over the guimpe of rose colored tulle. The skirt is turned up just enough in the back to show a dainty little

*The Parisienne permits herself but very few ornaments this season, and the few are of sober mind. The fair-haired may accent their fairness by a plain jet buckle such as this*



*The ancient equation between action and reaction is asserted anew in this pose which succeeds the "slouch" of last year's débutante. Equally new is the turned-up hem which shows the rose lining and the petticoat*

petticoat of valenciennes. The pose of the figure is quite à la mode.

Rose colored taffeta, soft supple taffeta, and silver lace are combined in the girlish frock shown at the upper left on this page. A buckle of silver ornaments the narrow girdle. Narrow girdles are very smart. Sometimes they are of ribbon—one hesitates to call them sashes—knotted with ends falling to the bottom of the skirt.

A fluffy affair of rose and blue is shown at the lower right on this page. Loops of pale blue ribbon are festooned from the girdle under the pannier drapery of rose colored mousseline. The corsage is of blue and rose taffeta and the sleeves are of mousseline.

The débutante who is very blond may wear a jet ornament in her hair as shown in the sketch at the top of the page, but the Parisienne wears

very few ornaments to-day. In one of the jewelers' windows in the rue de la Paix are exposed for sale copper bracelets, made of the "bracelet" of the obus of the famous "seventy-five," slightly flattened into the shape of the wrist and appropriately inscribed. Naturally these are not intended for wear on a delicate wrist, but are sold as souvenirs of this war-torn epoch. In addition there are any number of war-like trinkets—a golden cannon, set with precious stones and encased in a miniature leather obus, or a box in the form of the familiar military cap of the British "Tommy," which is made of khaki and lined with satin. There are Red Cross medals in precious stones and medallions of all kinds. One of these bears the divided names Jof-fre, Fre-nch, which spell the same when read crosswise or up and down.

The Parisienne's wardrobe is not complete without one or more frocks of fine jersey cloth, nor are these frocks reserved exclusively for country wear as formerly. Very frequently they are worn in town, and stand out against a monotonous background of dark blue serges and gabardines, because of the extreme suppleness of the material, which hangs in wonderfully soft graceful folds. Costumes of jersey cloth are very simply made and usually consist of coat and skirt; the skirt, quite plain, and the coat, rather long, loose, and belted. Sometimes the edges are bound in narrow braid in the same shade, but no other trimming is allowable; the smartest costumes do not even boast a touch of fur.

#### IN COMMON CAUSE

On entering the Banque de France a few days ago I noticed so many people waiting in line that my first thought was "a run on the bank" and I gazed at them rather curiously. An instant later I caught the glimmer of gold—a sight rare enough in Paris these days—and saw that the line began at the window of the receiving teller. Then I realized that, instead of drawing their money out, these patriotic souls were depositing gold—rich, yellow gold—in

*(Continued on page 134)*



*A fluffy exponent of the most beruffled and beribboned mode of many seasons is this dance frock of rose mousseline and taffeta, with panniers festooned with pale blue ribbon*





*Below is given a full account of a frock of black taffeta with a demureness which the coat at the right was made especially to protect. The fulness of the frock is laced in under black velvet at the waist and flared out with velvet at the hem. A lace guimpe affords a touch of white in a tiny vest and a collar of demure line*

*Time has made no ravages upon the naive freshness of the ancient Greek gown below. Slender lines of crystal beads weight white mousseline above white satin, and careless girdles of pink roses hold the wearer and the frock together. In back a high belt of narrow blue velvet ribbon drops streamers to the hem*



*Wide black braid goes to great lengths in the black velvet coat above, which the couturière has christened "Nadia." The braid outlines a set-on piece of black taffeta and diamonds of black velvet outlined in braid are set on the set-on piece. The collar and cuffs are skunk*



MARGAINE-LACROIX MAKES SHORT

WORK OF FROCKS, AND OF A COAT

A THING OF VELVET AND PATCHES



## FASHION BLOWS TO RIBBONS



*Even the sports blouse finds a ribbon suited to its needs and makes of the bayadere stripe on page 142, a cravat slipped through buttonholes and weighted with silk balls, and a wide soft girdle*

**T**HIS season the mode is all tied up and decorated like a candy box with loops and bows and fluttering ends of ribbon.

The couturiers have done such quaint and seemingly impossible things with it. A particularly effective bit of ornamentation suggests the query, "Can that be ribbon?" Then the lorgnette is lifted, the black-rimmed glasses are adjusted, or perhaps one just narrows the eyes a bit and discovers that it really is ribbon used as ribbon has never been used before.

## RIBBONS BY THE MILE

Miles of narrow picot-edged ribbon have been fashioned into bands and quillings. There are pretty decorative patterns in ribbon on delicate tulle dancing frocks. Tinsel ribbons make gleaming silver rims on edges of every kind and cause draperies to flare out saucily. They outline panniers, emphasize waist-lines, or finish the tops of evening bodices with arresting lines of soft silvery light, and they drop in dangling ends from shoulders and belts.

From the business-like nine-inch moire and faille ribbons are fashioned whole frocks, and gay plaid ribbons are used as a painter uses splashes of brilliant color. Ribbon velvets appear in

In Fluttering Ends, Dashing Bows, Adroit Splashes of Color, and Girdles Wide and Narrow, Ribbon Delights the Feminine Heart—Even Entire Frocks Are Made of It

every width, in black and in every color. Jenny makes a dress, as simple in design and as decorative in effect as a well-executed poster, out of white taffeta with a succession of graduated bands of black ribbon velvet running around the skirt from hem to waist, and little loops of white picot-edged ribbon mark the line of the bodice where it closes at the front, from black ribbon velvet collar to black ribbon velvet belt.

This year's use of ribbons renders any other trimming for the gown unnecessary. Cleverly handled they supplant laces and fill the place of hand-embroidery. Usually they are plain, except in the cases where they act as a substitute for embroidery,—as in the case of a richly colored brocaded velours ribbon used to face the wings of the standing collar on a tailored suit.

Paquin makes the girdle and cravat on a blue cloth dress of a delightful blue grosgrain ribbon with narrow gold edges and with a pattern of quaint little gold baskets out of which grow tiny red roses. The same couturière makes an entire dress of wide biscuit colored faille ribbon, fashioning the skirt of seven flounces of the ribbon. A gown of soft pink and blue tulle has a true Victorian bertha of wide ribbon velvet in a soft old-blue tone, and tacked on closely at the front of the bodice is a long bow of narrow blue velvet ribbon with many loops and ends, extending from the point of the bertha to a little below the waist-line.

Callot has done wonderful things with vivid plaid ribbon in orange and black on a gown of jade green chiffon and white faille, using it to border the overskirt and inscribe smart lines on bodice and sleeves. In another Callot model, black ribbon velvet is cleverly manipulated to give length of line. The velvet, which is about an inch and a half wide, is looped from the shoulder low under the arm; one loose end weighted with jet hangs at the front to a little below the hips, while the other, similarly weighted, falls well below the knees at the back.

Premet, too, has made charming use of ribbon. On one frock inch-wide bands of black moire ribbon, at intervals of one eighth of an inch, are drawn straight up the skirt, from hem to waist. At the waist these ribbons are turned over, each in one fluttering loop about six inches long, and



*A clever French maker finishes a gray velvet gown with an upstanding frill of rose colored ribbon rising from a narrow band of fur which is finished with a single button on each side of the tiny vest*

they give a very bouffant, modishly puffed look to the skirt at the hips.

## THE RIBBON BLOUSE

Narrow moire ribbons are used in many ways by Premet. In one of the most charming uses, they gleam through transparent blouses of chiffon, having been sewed at intervals of one inch on underslips of white net. The ribbons thus used are usually of rose color and are placed horizontally on the slips. A lovely Premet frock of rose colored chiffon is trimmed with bands of gray ribbon on both skirt and bodice. Another exquisite Premet model is made of white faille, trimmed at about a foot from the hem with a made trimming of white faille, which resembles a wreath of leaves. Over the skirt fall deep loops of tulle, alternating old-blue and rose, which are bordered with old-blue ribbon about an inch wide.

Drécoll makes the puffed overskirt of a quaint evening frock of pompadour ribbon and white moire ribbon combined, and drops long ends of the ribbon at the back to form a train.

Jenny enthusiastically sanctions the use of ribbons, and some of her prettiest models show

*(Continued on page 143)*



*The Parisienne has given welcome to a bodice of ribbon mounted in horizontal bands on shirred tulle. Often these bodices are of rose pink ribbon, often they match the costume. A very dainty sleeve is the winning point in this model*



*The return of ribbons means, of course, the return of sashes, and the single loop and long ends is an accepted way of knotting it*

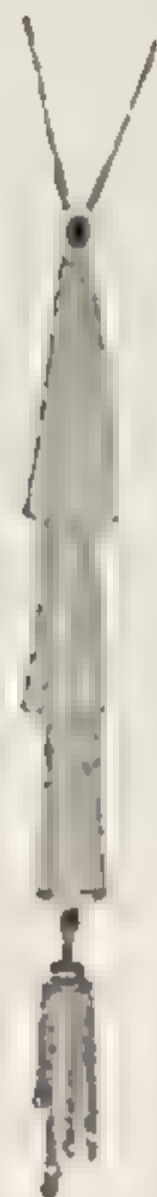


*The combination of pink and blue is widely used by leading couturiers. Nattier blue ribbons, fetchingly weighted with pink roses, cross the shoulders of this pink tulle blouse, and pink roses weight sleeves of this season's shortness*

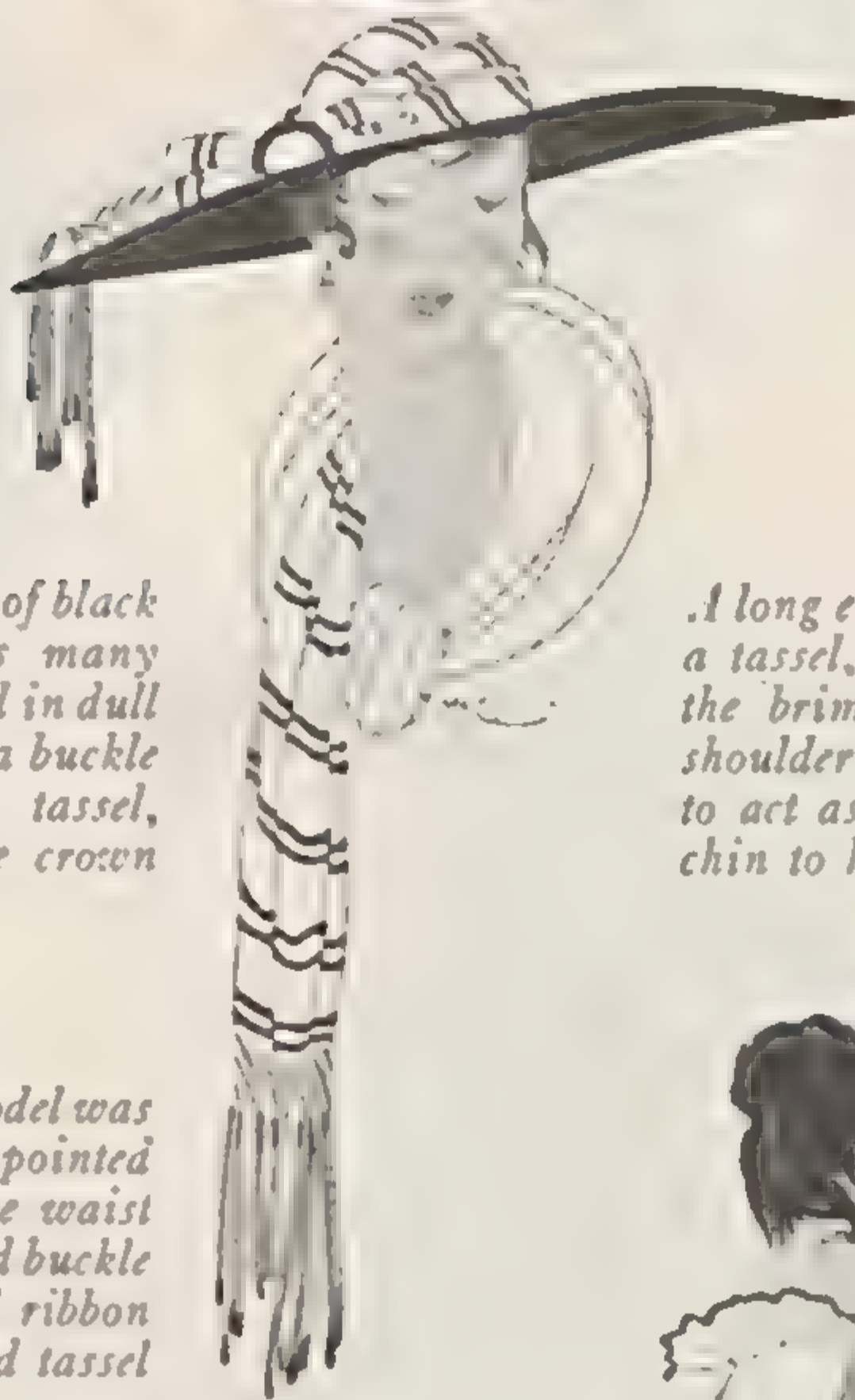




White ribbon with futurist design in blue, emerald green, and black; next below, ribbon of navy blue with gold edge and fruits of dull red and yellow with black leaves; and then, violet ground crossed with waving orange threads. Last of all comes a ribbon of black roses on a white ground. Fruit and rose ribbons and checked ribbon below from Smith and Kaufmann; other ribbons on this page designed by Robert McQuinn



A French skating hat of black hatter's plush makes many uses of a ribbon barred in dull rich tones. Held by a buckle and finished with a tassel, this ribbon trims the crown



A long end, also finished with a tassel, is attached beneath the brim and falls over the shoulder to form a muffler, or to act as a band beneath the chin to hold the hat securely



Many of Callot's gowns present a girdle of rather stiff three-inch grosgrain or faille ribbon, finished with two flat loops and a buckle in the direct front and with ends in front which fall below the knees

On a charming Georgette model was a shoulder drapery with pointed end hanging well below the waist and finished with a gold bead buckle from which fell many gold ribbon loops ending in a gold bead tassel



Light cobalt blue runs in spiral curves along the white ribbon; the Chinese ribbon is black patterned in deep yellow ochre, green, and blue; and the checkered ribbon is in marron, or chestnut, color and two shades of old-blue with wide borders of black satin

The lightsome dancer carries a black ribbon spotted with irregular shapes in brown madder, a rose madder ribbon with blue circles and border and gray dots, and light violet ribbon with fret design and border lines in a blue of the same value. The dancer's own sash is of silver ribbon with ends and tassels of silver



# PARIS *in* DEEP *and* HALF-MOURNING



*A conspicuous exception to prove a conspicuous rule is a French mourning bonnet without a single solitary bit of white anywhere on it*

IF you wish to know Who is Who in France you have but to read the list of "among those present" at the funeral of some important personage—it is much more convincing than a page from the Social Register. Parisians may decline dinners, receptions, or balls, either from caprice or necessity, but when it comes to the funeral of some one who is really prominent in the social world, wild horses could not keep them at home; no day is too stormy, no church is too damp and cold, no hour is too unpropitious. Society always appears and is always most correctly garbed in the traditional black crêpe and white mousseline.

## WHEN THE FRENCHWOMAN MOURNS

When the Frenchwoman mourns, she swathes herself in crêpe. Even the little midinette who skips along the rue de la Paix on her way to and from work in the cold gray dawn and in the chilly dusk wears a veil of crêpe that falls just an inch below the hem of her skirt—whatever the length of her skirt may be. In a country where it is the custom to wear mourning for every connection of one's family, no matter how remote—not excepting one's "sister's husband's second aunt,"—half the population spends half its days swathed in black.

Even children wear somber clothes, young girls wear crêpe, and mere babies wear black gloves. What then is more natural than that the Frenchwoman should be past mistress in the black art of wearing mourning—shall I say it—coquettishly!

Whether clad in gay raiment or in somber black, the Parisienne never altogether lays aside her coquetry. She can not. It is in-born—as much a part of her as her long slim hands or her high arched foot. If she must wear mourning let it be gracious mourning—so the black bonnet is made very chic with a border of white, and the somber veil is always adjusted with an eye to setting off the wearer's charms.

## A COMPLACENT TOUCH OF WHITE

To her mourning bonnet the Parisienne always adds a touch of white, no matter how many yards of crêpe she wears, or how recent her bereavement. It may appear

Frenchwomen Are Swathed in Crêpe; Even the Midinette Who Skips Along in the Gray Dawn Wears a Veil That Falls an Inch Below the Hem of Her Skirt



*The tiniest of poke bonnets with a tiny brim—for a poke—is evidently designed to console very young widows*



*None the less mournful for absence of veil, and none the less smart either, is a pretty little Aine-Montailié hat*



*Aine-Montailié fashions a mourning veil of mousseline with a band of crêpe to weight it heavily*



*She wears her widow's weeds becomingly enough with a rim of white near her face and a white bride under her chin to match her paleness*

in the shape of a tiny fold over her brow, or it may appear in the facing of the bonnet brim, in the lining of a crisp crêpe bow, or in the little bride that passes under her chin. Her frock may lack that little touch of white at the throat which is featured by the Englishwoman, but very rarely indeed does one see a French mourning bonnet somberly and hopelessly black. Conspicuous therefore is the French bonnet sketched at the upper left; it is the exception that proves the rule.

By way of contrast, very original and rather "sporty," if one may use that term when speaking of widow's weeds, is the little crêpe bonnet shown at the upper right, and most fetching of all is the demure little poke bonnet in the middle at the top of the page, which flashed by me in the Bois one day. I am sure that it was designed especially to console very young widows. It is large of crown and small of brim. The brim is of fine white crêpe de Lyons, veiled in the back by the somber veil hung in a most original way.

All black, of crêpe and mousseline, is the little hat from Aine-Montailié sketched in the middle of the page. Very rarely does the Frenchwoman wear a mourning veil of mousseline; her veil is usually of crêpe, but Aine-Montailié offers a mourning bonnet veiled with black mousseline with a deep band of crêpe set in à jour, as shown in the sketch at the bottom of the page.

## CRÊPE ROSES

Madame Viviani, the wife of the Président du Conseil, wears a high toque with a flowing crêpe veil in the back and a cluster of wired crêpe wings posed directly in front. Like the brims of all other modish hats, the brims of mourning bonnets show not the slightest tendency to roll.

Crêpe roses are rather somber confections, yet a little crêpe toque that I saw the other day was piled high with half-blown roses of black crêpe; the topmost rose was almost entirely of white crêpe. The effect was very pretty indeed. As sketched at the bottom of page 41, the wearer of the toque carried a tiny muff of crêpe with frills lined with white crêpe, and her short, flaring, box coat showed the modish godet plaits at the side back.





*Black crêpe roses do not sound like very delectable confections but they look so atop a frock and hat like this below*

*The only bit of white to be seen about this mourning frock of mouseline de soie and English crêpe is the little triangle of white throat which shows above the new slashed blouse*

The mourning frock sketched at the upper left shows the latest wrinkle in fashion; a little blouse which gapes from the base of the throat to the waist-line. The dress is of black Georgette crêpe with a deep circular flounce of English crêpe on the skirt, and tiny puffs of crêpe on the sleeves. The only touch of white is on the flaring collar of organdy, unless one counts the little triangle of white skin which shows above the underbodice of black faille.

#### HALF-MOURNING

Half-mourning appeals to the average woman, for she very well knows that she appears to advantage in the simple mourning garb of black and white. The most attractive frock in half mourning that I have seen for many a day is shown at the upper right. The bodice is of white Georgette crêpe and the top of the faille skirt, which is turned down just as if the wearer were



*No, she has not forgotten to put on her belt; it only looks as though she had; the highness and primness of her collar make up for the "secret disorder" of skirt and flying ribbons*

about to slip it off, is faced with white faille. Two deep puffs of faille border the bottom of the skirt, and make it appear quite voluminous.

Another pretty frock in half-mourning is shown at the lower left of the following page. It is very simply made of heavy black faille. There is a stiff plaiting of the back; silk at the back of the neck and there are plaited sleeves on the edges of the elbow sleeves. The only white on the frock is the little tucker and the quaint little apron of sheer white net pressed in tiny plaits.

Martial et Armand is making a very pretty mourning frock of black cloth and English crêpe with buttons of dull jet. Without being extreme in any way, it voices the modish silhouette in the wide short skirt and in the shapely sleeve shown at the right on page 42.

A schoolgirl I saw in the street wore a wide hat of crêpe with the under part of the brim faced with white crêpe. The stiff little bow, which is pulled through the brim, is lined with white crêpe. Her suit of black cheviot and crêpe is topped with a ruche of white crêpe as shown at the top of page 42.

#### ACCESSORIES OF MOURNING

There is an infinite variety of pretty soft materials used in mourning frocks—particularly silks. Parisiennes use much crêpe de Lyons, which is thinner, softer, and more supple than



English crêpe. Bengaline craquelé is very rich and soft with a crêpe finish, and nothing could be softer and more supple than cashmere de soie with its rich dull luster. For street suits in first mourning, black cheviot and dull-finished black broadcloth are very smart. Broad-tail is the fur of furs, although baby lamb, caracul, and black fox are also used.

There are a thousand and one pretty little accessories of mourning cunningly designed to adorn one's person and divert one's mind. There are little mules of black crêpe lined with dull white kid; on the outside of each vamp is a tiny cluster of black crêpe roses with spotless centers of white tarlatan.

There are mourning handkerchiefs of the sheerest, finest, white linen with black borders varying in width from a quarter to half an inch, and there are very pretty handkerchiefs of sheer white linen with artistic monograms in black. Soeber has dainty white handkerchiefs with very narrow hems and thread lines of black set a short distance inside the hem. Other handkerchiefs are bordered with black Chantilly, some with black footing, and some have the black footing set inside the narrow hem as entre-deux.

#### AS TO JEWELRY

And jewelry? Everywhere one sees black jewelry—jet, black enamel,



black onyx, or other black stones, often combined with brilliants. Some of the arrangements are most happy. There is a pendant in the form of a pansy with the two top petals in velvety black enamel and the lower trefoil of diamonds, closely set in platinum. The pendant swings from a platinum chain.

A new earring consists of a rather large hoop of diamonds barred regularly across with cut bars of jet. In another earring two hoops of cut jet swing inside a larger hoop; all three hoops are slightly widened on the lower side. A new and very thin watch of black enamel is rimmed with a narrow row of diamonds set closely together.

#### ASCETIC DENIAL, PERHAPS

In the windows of the shops of the rue de Castiglione and the rue de Rivoli one may find collars, earrings, brooches, pendants, an enormous variety of chains and necklaces, and collarettes of jet. One of the simplest and indeed the smartest of the chains is of narrow black moire ribbon with pretty jet slides and connecting links at intervals on its length.

With the shops full to bursting with mourning jewelry one can not help but remark the fact that one sees very little of it worn. Whether from motives of economy or good taste, almost no jewelry adorns the mourning women of Paris. And of these there are so many! E. G.



*There must be mourning for every one this year; even the children of France have gone into crêpe—heavy black crêpe with slight relief in a white hat facing or ruching*

*Half-mourning may permit itself the coquetry of a long plaited white apron of sheer net and black frills of heavy faille at neck and elbow*

*Something there is monastic about this Martial et Armand gown—not alone its blackness, nor even its austerity—perhaps it is the solemn row of buttons down the front*





AINÉ-MONTAILLÉ PRESENTS SMART  
MOURNING FROCKS AND A COAT TO  
WEAR OVER THEM ON A WINTRY DAY



One way to make a coat flare more than one would think a coat could flare is to set a circular lower piece on in such a way that the observer thinks it is set on to give the top an excuse for petal-like points, instead of for a practical purpose. The coat is of bengaline "craquelé" with astrakhan cuffs and collar



Black moire forms the smart little jacket of the half mourning frock sketched just above, and the four ruffles, each flaring as much as it can, on the flaring skirt. The rather loose-fitting bodice is made of black mousseline-de-soie to match the skirt, and the narrow scalloped vest is made of white tulle to match the collar

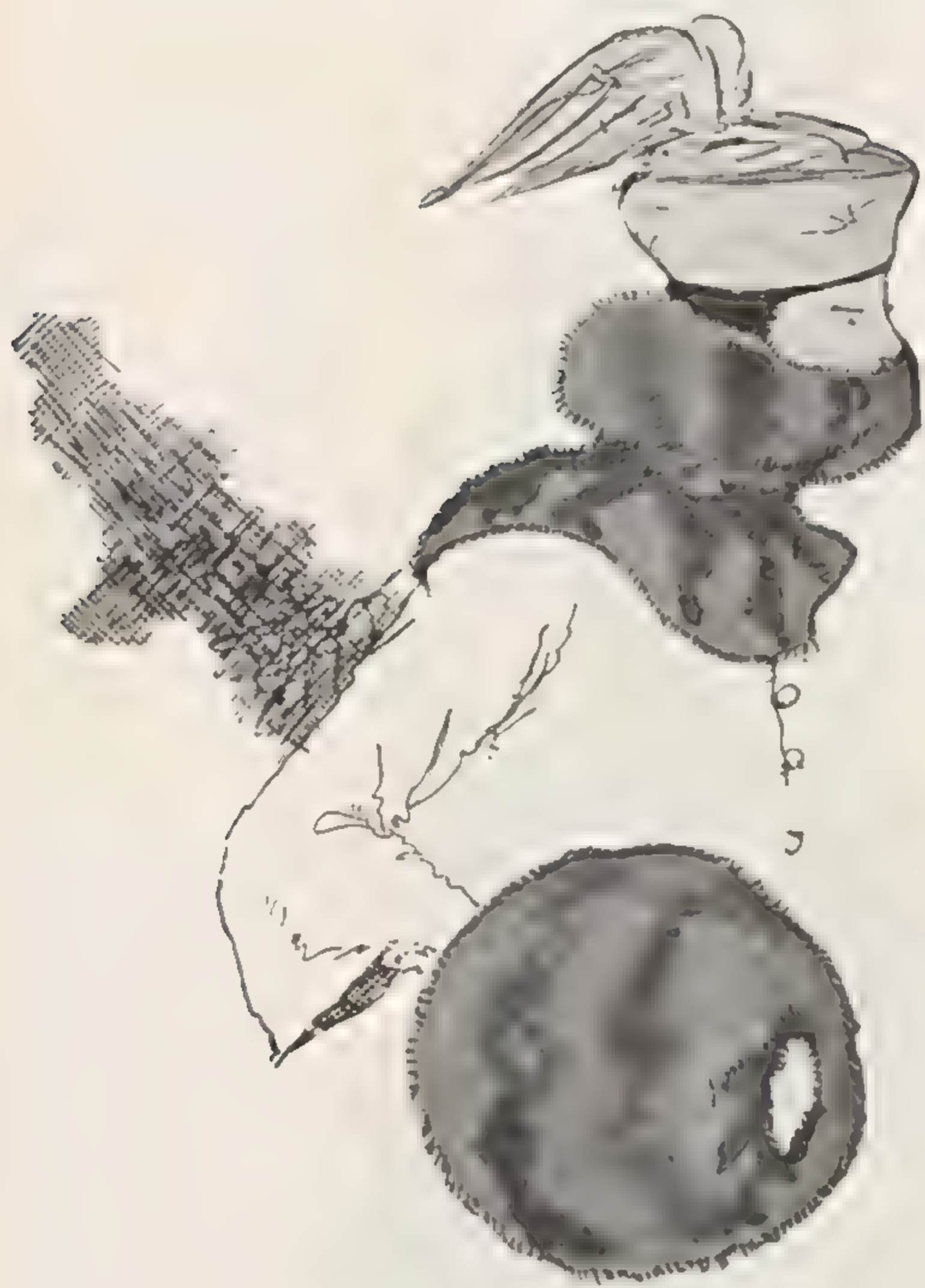


The basque finds a chic ally in the frock of black voile-de-soie and crêpe at the left. The brief crêpe waistcoat is pointed, and buttoned to give the old-fashioned wrinkled waist-line. According to a favorite rule of the season, the fulness in the skirt is over the hips and the front is as straight as in a straight skirt



## HIGH FAVOR IS SHOWN TO FURS

A Huge Collar, a Little Muff, and, If There's Any Left, a Hat



*A small round muff and a big collar with Pierrot frills in fur are fitting companions for a little velvet hat in oyster shade trimmed with fly-away wings of the same shade. The hat is a Talbot model*



*Dignity of line falls flat in the whimsy fold of the brim of this black velvet hat, and fanlike feathers spray forth from a cut steel ornament*



*A businesslike scarf, a round little muff, a close little hat—suggesting the Pied Piper's—are made of beaver, for which one pays the piper now, to be in tune with the mode. The garnish is burnt ostrich*



*Peau de faon, of which is made this smart three-piece set, is a new fur in a soft brownish shade which suggests fawn. The hat has a rim of brown velvet which flares away from the fur crown and is trimmed with a beaded ornament in soft colors*



*As one might suppose, the hat with its high crown of gold lace is intended for reception wear. It has a blue ribbon tied about it, a pink rose, and a rim of squirrel kolinsky, the fur also used for the muff and neck-piece. Models from Gerhardt and Co.*

NOT quite up to the eyes in fur, but certainly up to the ears—this is one of the (may one say?) earmarks of the winter's mode. The band for the neck, a small muff, and possibly a toque to match—"small furs," as Fashion dubs them—are particularly adapted to the tailored suit. And, as they are so unpretentious, one may indulge in several sets to harmonize with various tailored suits. The flat-haired peltry is first choice of course—beaver, seal, squirrel, kolinsky, cony, chinchilla, and sealskin, although a few long-haired furs are so used.



# DRAMATIS PERSONA—DAME FASHION



With each of her frocks, Mme. Lanvin sent a hat to match. Of the ribbon persuasion is this gown of black grosgrain veiled with black tulle banded with shirred taffeta ribbon of old-blue shade.



The new two-piece costume—a frock with coat to match—is presented by Worth in a frock of white ottoman silk, with wide hem of black velvet, and a long black velvet coat. Scarf is ermine, the muff half velvet.

FROM being merely a stage property, Fashion has recently risen to the rôle of leading lady in many theatrical productions. Time was when fashion was merely incidental to drama, though many the women who, in recent years, have gone to the play chiefly to observe the gowns of Jane Cowl or the latest loveliness exploited by Billie Burke.

Last year, however, fashion set an adventuring foot on the stage in the "Vogue Fashion Fête." This season, an entire theatrical entertainment devoted to the art of dress has made its appearance in the "Fashion Show," presented by Mrs. Belle Armstrong Whitney, well known as an importer of French fashions.

## A PLAY OF FASHIONS

Mrs. Whitney's Fashion Show, a scenic production in three acts of the modes of 1915-1916, had its première at the Cohan Theatre in New York, September 27, under the management of Selwyn & Company. Following its engagement there, this review of the fashions started on a tour of the principal cities of the United States.

During the first act, which is set in a futuristic salon, manikins in morning and afternoon frocks descend the stairs and file past Mrs. Whitney, who explains and illustrates the notable features of this season's mode. Adaptability of



Layer of chiffon over chiffon makes up the fluffy daintiness which Jenny aptly names "Sea Gull." Each of the five full gathered flounces is finished with picot-edged net, and four are headed with bands of skunk

Russian in inspiration and name is Jeanne Lanvin's "Moujik," a dress of blue velvet trimmed with silver embroidery and gray krimmer and faced and pocketed with gray broadcloth. The hat is of blue silk and fur

dress to different figures, complexions, and types of beauty was illustrated in this act, and dainty finishes and accessories of all sorts were shown.

One of the interesting events was the transformation of the stout woman by proper dress from a figure of ridicule to a graceful and well-dressed *grande dame*. Jenny's dancing frock, the "Sea Gull," shown at the bottom of this page, introduced a gay little dance, and there was a song in praise of the beauties of dress.

## IN THE BOUDOIR

The second act has for setting a prettily furnished boudoir, and discloses an array of exquisite lingerie, in a group gathered for intimate boudoir gossip about pretty clothes and the newest fripperies. Here, too, Mrs. Whitney is the interpreter of these latest modes, and finally, commenting on the rapid change of styles, she shows a few "styles that never go out of fashion"—Greek gowns of the type worn two thousand years ago, yet fashioned to-day by Fortuny, the artist, who designs in Venice masterpieces of fabric and costume not less famous than the paintings of his great artist father.

The third act is again set in the futuristic drawing-room with its vivid contrasts of brilliant pillows against bright green walls and white furniture. Here Mrs. Whitney displays the beauty and





From Judith Barbier comes this novel idea of using ostrich feathers combined with velvet to make a muff and high-collared neck piece, distinguished by velvet petals with picot edge



Like the hoop and the bustle, the pantalette has long hovered in the background at the openings. Callot this year advances it on a suit of black satin and blue serge with collar of astrachan

Callot, also, has fallen victim to the wiles of the frock and coat costume. Her version is of red and black velvet, with the waist décolleté and almost sleeveless, and a coat trimmed with baby bear



The bustle effect is marked in a Premet suit of taupe faille, and the short coat adds to it. Motifs of braid which trim the coat are relieved by medallions beaded in soft colors. The collar is mole, the hat mole velvet and burnt ostrich



To accompany the suit at the left, Premet has evolved a blouse of the ribbon mode, which drapes taupe chiffon over a foundation banded with pastel pink ribbon; it is finished at the neck with a casing run with ribbon



discusses the fine points of a dazzling array of evening gowns, dancing frocks, and beautiful jewels.

The collection, personally selected by Mrs. Whitney, contained a number of unduplicated models from Paris and illustrated some of the most notable creations from the great French houses. It also showed the admirable work which American designers had produced especially for this exhibition.

FROM BUZENET AND WORTH

On this and the two preceding pages are illustrated thirteen of the French costumes from Mrs. Whitney's collection. Notable among them is the very unusual evening wrap from Buzenet, which is shown at the lower left. In the front, a full skirt-piece hanging in straight folds is attached to a loosely fitted body section, which is embroidered with dull blue and silver beads. In the back, a loose cape, which crosses the shoulders and follows the line of the sleeve to the elbow, falls to the bottom of the coat.

The Worth costume at the upper right on this page is remarkable—as are all Worth costumes—for the exquisite quality of the materials. The foundation of cloth of gold with overstripes of black satin was specially woven for Worth on one of the few looms now at work in Lyons, and the



Also of the ribbon persuasion is a gown of rose faille from Martial et Armand, very short in front, but trailing behind it lengths of gold-edged Dresden ribbon. Rose silk rosettes frame rhinestone buttons.



Especially for this collection, Worth designed this gown. Over a skirt of cloth of gold with woven overstripe of black satin is a tulle drapery delicately threaded in silver. Rosette and sash are coral velvet.



Due to Buzenet is this blue velvet evening coat. Its cut—that of coat and cape combined—is lovely. It is embroidered in blue and silver beads and trimmed with baby hair.



Top of pink moire velvet and flounce of black velvet make a Paquin evening wrap, finished with collar and cuffs of skunk and weighted with tails of gold and jet.

tulle was embroidered in Worth's ateliers with a delicate and beautiful design of leaf and vine in silver thread.

#### THE RIBBONED FROCK

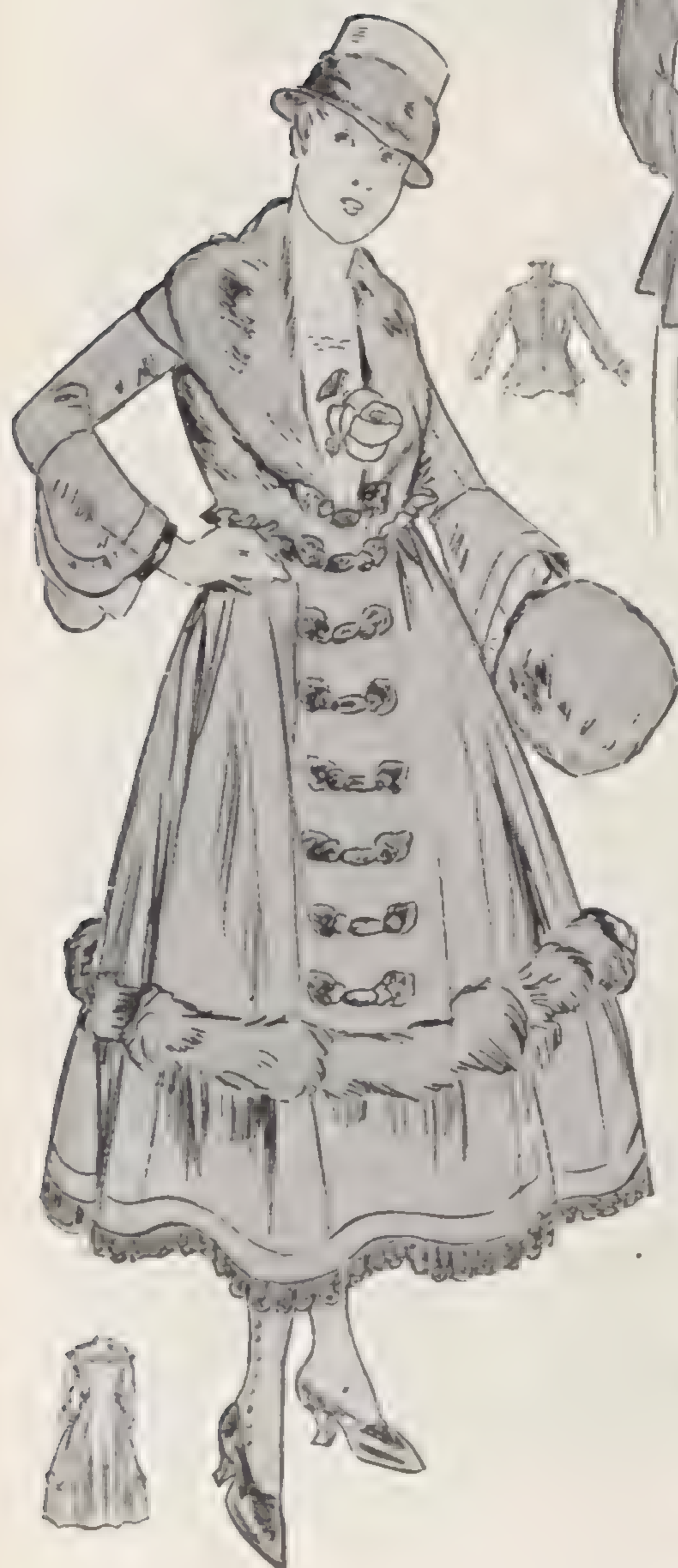
On three of the costumes pictured here may be noted the extensive use of ribbons to which practically all couturiers have given their sanction. In the Martial et Armand frock at the upper left, the chief interest lies in the cleverly shaped ribbon peplum and in the expansive sash of gold-bordered Dresden ribbon, which extends to form a train edged with gold fringe.

At the lower right on the opposite page, a Prieur model illustrates one of the most popular types of the beribboned blouse,—a veil of chiffon drawn over an under-dress on which are mounted bands of pastel pink ribbon of moderate width.

The most striking use of ribbon to be seen in these gowns is on that made by Jeanne Lanvin—the frock at the top of page 45, in the middle. In this model, the black tulle overdress, which hangs over a foundation of crisp black grosgrain, is broken by row upon row of a light old-blue tulle ribbon. A ribbon rosette finishes one cuff, and a rose of crimson, pink, and green beads the other.



"AS TO MATERIALS, COLLARS, GIRDLES, WHAT YOU  
WILL," SAY A BEVY OF BLOUSES; "BUT BUTTONS  
UP AND DOWN THE BACK WE INSIST UPON"



A yoke of blue velvet, blue embroidered, is the trimming on the waist of navy blue velvet just above; the sleeves are blue satin and the collar is rimmed with nutria. The "muff bag," which serves as fancy work bag also, perhaps, may be had in taffeta, velvet, or fur for from \$6.75 up

Something new in neck-lines is ventured by the waist of turquoise blue velvet just above; it has a V line in front and opens in the back. The collar is of white, the sleeves of turquoise, chiffon. Silver embroidery and a bit of sash which begins at the sides and puffs to a bow trims it

At the upper left is a charmingly designed blouse of white charmeuse and white chiffon. Little sprays of embroidery and a sash—wide like a girdle at the front but forming soft sash-ends at the back—are the trimmings. The long droopy sleeves are of chiffon and the neck is round and low

The blouse at the upper right accomplishes the unusual by foregoing trimming and coming out almost all in one material—pink charmeuse. Even the scallops are bound with charmeuse; the only deviation from the rule is a facing of white organdy on the inside points of the collar

Shawl collars like the one of blue dyed opossum on the green faille dress at the left have been much affected by Callot this season. Old-fashioned black silk frogs, a bushy roll of blue opossum and a straight edge of black lace trim the skirt. A white tulle puff completes the sleeve

One way to attain fulness over the hips is to hang peplums over gathers, as in the Chérut dress of green faille at the right; there is a sash under the peplums to make them flare the more. A great deal of the skirt is of zibeline like the collar. Models imported by Gimbel Brothers



## A S S E E N b y H I M

THERE are signs of renewed life in town, and according to tradition—and we must have traditions—the season will very soon be on. Our country cousins are all assembled in New York—October is consecrated to them—taking in the playhouses, the hotels, the restaurants, and the shops. The natives will have their turn later, although in these days there are not so many left who can call themselves natives, New Yorkers of three to four generations. Just now these few are tarrying in the country until such time as Thanksgiving arrives, when foreign song birds are ready to warble at the Metropolitan and it is high time to trot out the débutantes and put them through their paces. Also, this time of the year brings us to more horse shows, to football, to the hunt, to delicious days in the Berkshires and the mountains of Virginia, and to little trips here and there and everywhere.

## SEEN ON THE SCREEN

As to traditions, we have a better way of preserving them than ever now. We file them in cabinets, properly labeled and indexed; we have motion pictures made of our sisters and our cousins and our aunts and file the films in our libraries. With the aid of phonographic records to preserve their voices we will have our ancestors with us always after this, just as they were when we had them with us. The art of portraiture idealizes, and it will never die; but how much better than simpering portraits and stiffly posed photographs are these films! What lessons they will teach to future great grandchildren! Old albums and framed abominations have at last outlasted their time, and the guests of future parlors will no doubt be treated to a film of "grandpa when he was a little boy." We will be ground out with all our faults and imperfections and passed in review before horrified posterity.

These pictures of ourselves may be of great assistance to ourselves, as well as to our grandchildren. We are told that we do not know how to walk, to hold ourselves, to enter a room properly, or to back out of it. To be sure, we do not take the short clipped-off steps seen on the screen, but we are often far from the acme of grace.

A clever writer—all writers who get into the magazines are clever—has recently given us an amusing sketch on the "Etiquette of the Movies." This was treated from the theatrical standpoint. The average actor or actress, especially the native variety, has been hurried into fame too suddenly to take lessons in the rudiments of deportment, and the stage tradition as to dress, gesture, and concept of what people in fashionable life really do under different circumstances is, to use their own theatrical expression, "a scream."

## TROTTING OUT THE DÉBUTANTES

There is a change in the customs of society which will affect us more than appears now on the surface. Our débutantes—again has come the time when our young daughters, granddaughters, and nieces must be presented to the world—must be brought out. The fashion of presenting them is changing very greatly. There will be teas and afternoon receptions this season, but their character will be quite different from that it has been in the past. Ten years ago we still cherished an ancient custom—it was first introduced into New York society about 1872—of bringing out the débutantes at an afternoon affair to which we asked all our friends of our generation and of the generations preceding and succeeding ours. The

Society Sees Itself as the Camera Sees  
It and Prepares Its Débutantes to Be  
Seen as They Wish Others to See Them

débutante had receiving with her some dozen, or half-dozen, of the girls of her set and age. Admirers, masculine naturally in the majority, sent offerings of flowers, and there was a keen rivalry among the young women as to who received the largest number of these tributes. There was served a light refecton of bouillon, salads, ices, teas, and punch, from a buffet. This kind of an affair was an occasion of the early autumn for them to renew old friendships and gather together before the strenuous entertaining of the season.

When the Horse Show became the thing, girls were exhibited there previous to a more intimate inspection at the débutante tea. Then the affairs were elaborated; the refecton became an expensive nondescript meal—luncheon, tea, and dinner combined. To attract the men, there were champagne and other cheering beverages; dinner for the receiving party and a complement of escorts followed the "tea," and the whole was topped off by an evening at the play and a supper at Sherry's, with a return to the house for a dance. Sometimes two days and two nights were consecrated to the rite of débütanting.

When the fashion of afternoon dancing came in, the popularity of the débutante tea began to wane. If the elders wanted to gather their old friends around them, they did it at some special afternoon or evening affair, reception, musicale, or something of that kind.

## THE CONTINUOUS-PERFORMANCE TEA

The continuous-performance-débutante-tea had become so elaborate it upset a house unless it possessed an army of servants and a ballroom and other modern accessories. So many people now live in the country for three-quarters of the year, and when in town keep only an apartment, or go to one of the hotels, that big home affairs are not usual. This year, especially, it is difficult to keep up a town establishment, when the best grade of servants have, like Marlborough of old—even without conscription—gone to war. It is so much easier now to give a dance at one of the large establishments, and a series of dinners afterward, or something of that kind. When the new Colony Club is opened in December, it will be one of the most popular places for the bringing out of débutantes. Everybody—except probably a few old frumps—dances now, and an afternoon *thé dansant* at a smart restaurant is the most practical way of bringing a débutante out.

I am not saying that there will not be débutante teas given by people of fashion, especially by some of the conservative element. They were never taken up by the Newport set, however, and there is no doubt but that the Southamptons, who are crowding the Newporters quite closely this year, will follow in the wake. Many parents consider that a coming-out ball is quite enough for a débutante in these times, when we send all our stray pennies to aid the suffering Europeans.

## LOOKING BACKWARD

Perhaps I might add here, as a bit of historical lore, that previous to the era of débutante teas there were New Year's receptions, when the fashionables of New York darkened their drawing-rooms, and under a blaze of gaslight women wore evening gowns and jewels at three in the afternoon and received the beaux—there were beaux then—of the town. If there was a débutante daughter, Miss Daughter received with mamma, and was thus brought out. The men arrived in bands of fours and sixes usually; their great object was to pay as many calls as possible within a given time. They rushed in, murmured the compliments of the season, becoming more and more incoherent as the day advanced,—and made a bee line for the dining-room, where they were regaled with egg-nog, punch, and various strong waters, including the inevitable sherry and Madeira. For those who had yet an appetite, there were pickled oysters, boned and truffled turkey, and game pâtés, terrapin, and salads and jellies and ices and sweets. By nightfall many were incapacitated for further action, but their manners were mellow.

I am indebted for these historical notes to the archives of the family compiled by the industry of a great uncle. There were also subscription balls at the old Delmonico's at Fourteenth Street and Fifth Avenue, and now and then dances were given at private houses in the front and middle drawing-rooms, while supper was served in the dining-room; and the band—four pieces—discoursed polkas in the hallway.

## ON WITH THE DANCE

This prating of other days is a confession at least of middle age, and as only recently I heard the Spanish war and San Juan Hill and the Dewey Reception referred to as having occurred in medieval times, I hesitate to say that I can remember the first séances of the Junior Cotillion, and the last Assembly Dance which took place in the ballroom of that venerable and most venerated establishment, the Waldorf-Astoria, in the first years of the twentieth century, somewhere about 1902.

We had many dancing classes in those days, but nearly all of them, except the Saturday dancing class, have disappeared. The dancing classes were for the younger set. The married people had dances of their own, and the elders were supposed to care only for bridge or solemn musicals. Now these lines are broken; for this the fathers and mothers and grandfathers and grandmothers, and those generally who have reached, or crossed, the half-century line, are duly thankful.

The dancing club of to-day is far more amusing than the dancing class of yesterday. It is a jolly affair. This year it has broken into Newport. Many of the social problems of the winter will be simplified by the spirit of the dance, for the world still wants to dance. Society has taken to itself the dress which it found in other fields and has converted it into gold. In the transplanting it has flourished, bloomed, and blossomed, and now it is a new thing.







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M R S . G U R N E E M U N N

*Mrs. Munn, formerly Miss Marie Louise Wanamaker, daughter of Mr. Rodman Wanamaker, was married to Mr. Gurnee Munn in Philadelphia this summer. Mr. and Mrs. Munn now reside in Washington, where Mrs. Munn will this winter assume her duties as one of the younger hostesses.*



# STAY ON YOUR OWN SIDE OF THE CAVE

Be It Ever So Humble There Is No Place

Like Her Own Place in the Social System,

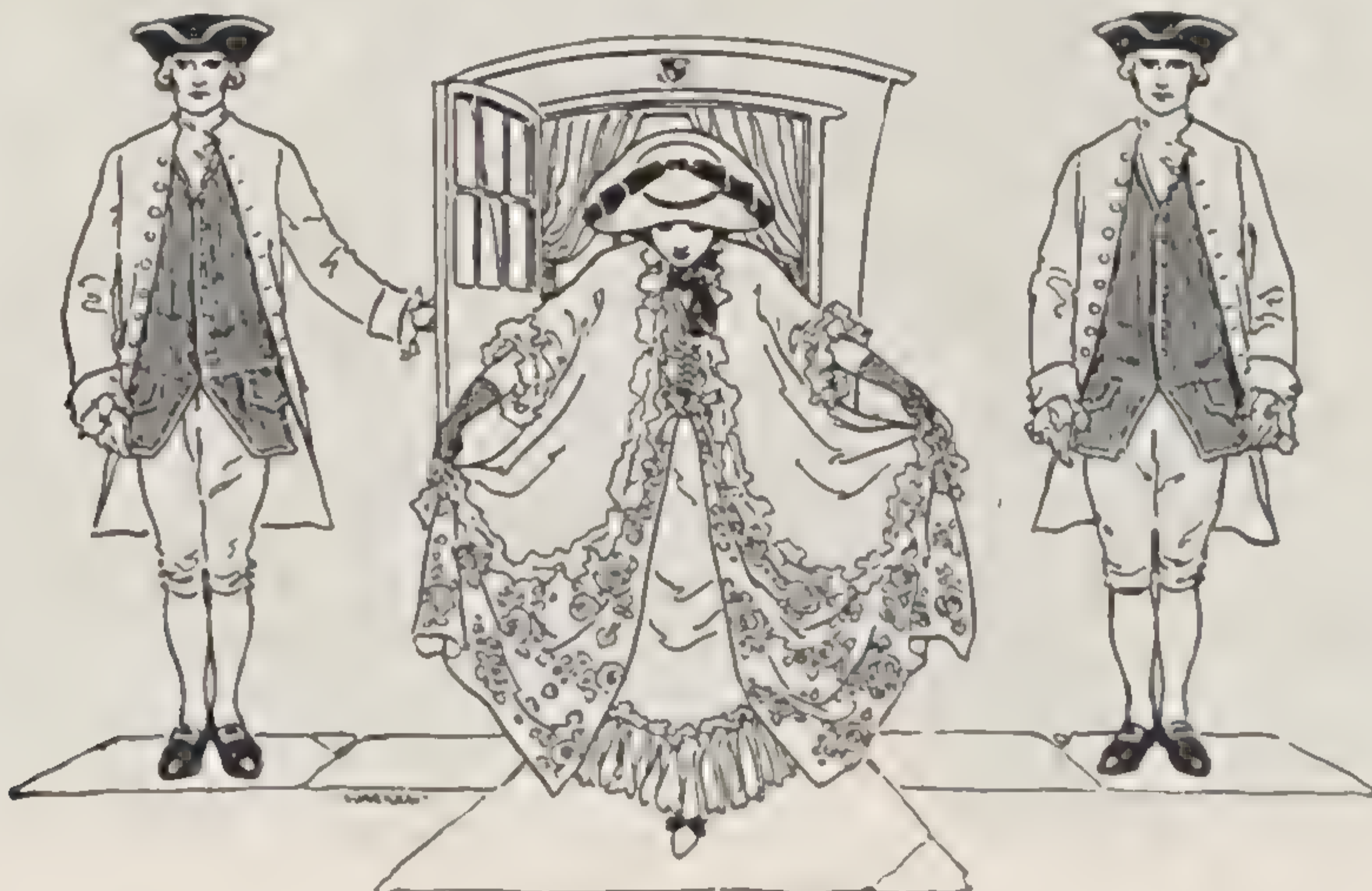
Be She Shop-girl, Lady's Maid, or What Not

**N**O WOMAN, it has been said, is a democrat, and perhaps the saying is as near the truth as are most sweeping generalities. It has been cleverly said, also, that a duke may be a democrat, but his valet, never. The valet's first duty is to maintain the social order, else his occupation is gone. It is true also that while a duchess may have democratic sympathies, her tirewoman hardly can. Furthermore, the duchess may easily be more democratic than the daughter of her physician or the wife of her solicitor. One must, indeed, go pretty high, or very low, in the British social scale to find many genuine feminine democrats, and in America the number of such is comparatively small between the washerwoman and the social leader of inherited wealth and ancestral culture. The great lady is more apt to have democratic instincts than she whose energies are given to maintaining a newly acquired foothold on the sharp social acclivity. Indeed, one sometimes finds that the hard-worked shop-girl, or even the pale factory woman, has instincts, ideals, and sympathies the reverse of democratic, and certainly the kitchen and the servants' hall are not hopeful centers of democratic propaganda.

**A**S A matter of fact, the strong esthetic instinct of women revolts somewhat at democracy in its cruder aspects. Convince intellectually almost any kind of woman that political and social democracy are right and necessary, and she will shrink from the esthetic crudities that she associates with an unrestrained democratic régime. A man, whatever his convictions as to democracy, will hardly confess to a fastidious shrinking from his fellows of the rougher kind, but it is the privilege of women to be offended at whatever is crude or unseemly, and this privilege is exercised by many who make no pretence to wealth or social distinction; it marks, indeed, not a few that earn their bread by the hardest toil. The working-girl may loudly profess her contempt for the "dude," and rejoice in the physical strength, skill, and courage of the young mechanic she hopes to wed; but she dearly loves to see her mechanic dressed in his conventional best, and earnestly seeks to teach him the refinements of life which she herself has picked up with the quick instinct of her sex for what is delicate and elegant. In spite of class bitterness, social envy, and the friction between employer and employed, all but the wildest of rebel women yield the tribute of admiration and imitation to the port and manners of the gentleman.

**A**KIN to the influence of women's esthetic instinct as tending to make them severe critics of democracy in its cruder manifestations, is their strong feeling for well-established respectability. In American rural communities not dominated by newly arrived aliens, there is a vast conservative force lodged in the impregnable instincts of almost all sorts of women with homes and social responsibilities of their own, a place, however humble, in the local scheme of things. Such women cling to their comforting consciousness of social respectability as if it were a title clear to mansions in the skies. They frown upon the noisy political demonstrations of men as unseemly democratic manifestations. They openly admire the smooth and graceful public characters whom their own men-folk perhaps denounce as aristocrats and tools of privilege. Sometimes they express with embarrassing frankness conservative opinions that their husbands dare not openly avow. The simple American village housewife, however humble her own or her husband's toil, is a very citadel of respectability and conservatism.

**S**O IT happens that women, with their delicate perceptions, their taste for the refinements of life, their sense of respectability and responsibility as guardians of infancy, conservators of the home and of ordered living, look askance at the more aggressive and violent men and measures of the newer democracy, and wish to know how the future is to affect the conventions that almost every woman holds dear. The gracious vision of a social order in which none shall want or toil overmuch, and all shall be dowered with leisure and culture, appeals at times to even the most conservative village housewife; but when some wild-eyed man cries out for the immediate establishment of ideal conditions by means of fire and sword, she thinks of her little belongings, her small comforts, her children, her hard-won place in the present imperfect social order, and distrusts the bearer of gifts coming in such questionable guise. Women are quick to be touched by the idea of social justice, by the hopes for all that the men of vision promise, but if a radical and swift-moving democracy is to have their countenance, it must, like Audrey, "bear its body more seemly," and take care not to offend the esthetic senses or shock the "respectable" sensibilities. Even the petroleuse of 1793 might often have found her heart softening had she lent ear to the suave aristocrat marked for the guillotine.







*Mme. Waddington, the granddaughter of an American ambassador and the wife of a French ambassador to the Court of St. James's, and Mrs. Otis A. Mygatt, knitting in the war-relief workroom they established in the Holophane salon at 156 boulevard Haussmann, Paris*

## “BREAD AND BUTTER” AND LOUIS QUINZE

THOSE Americans who were in Paris when the war began and who volunteered in a moment of sentimental impulse to help in the tremendous war-relief work, long ago have packed their boxes and sought gayer places. Those that have stayed since the early days of the war, working uninterruptedly through the grim winter, and are still at their posts through the days of Paris heat, are not mere sentimentalists. Among the staunchest ones of those ranks one finds Mme. Waddington (Mary King Waddington) and Mrs. Otis A. Mygatt, who are responsible for the Holophane Ouvroir and who, since the first of last August, a year ago, have given tirelessly of themselves and their substance to the maintenance of this bureau of help.

She who seeks the Holophane Ouvroir will have nothing to guide her save the address, 156 boulevard Haussmann, for there is no flaunting sign over the door to herald this work that goes on so inconspicuously. The guest will find herself in an ivory and gold salon with Louis Quinze furnishings and rare tapestries, with lovely bits of porcelain and softly shaded lights, and in the midst of it, perhaps, a waiting line of battered, wounded soldiers and a group of shrinking women refugees.

### AMERICAN BUSINESS METHODS

This contrast gives cause for wonder, even in Paris where one has almost ceased to wonder at anything during these amazing days. It is not, however, the mere setting of this bureau of aid that makes it different from any other in Paris, for many salons have been turned into workshops during the times of stress. It is the strictly American business methods infused into the management of it which distinguishes and makes efficient this bureau.

### In an Exquisite Gold and Brocade Salon Designed to Exhibit the Holophane Light, Mme. Waddington and Mrs. Mygatt Conduct a Workroom for War-relief

It is in the office of Mr. Mygatt that the workroom is installed, as his business has been entirely abandoned during the war. The charming salon was arranged for the exhibition of the Holophane light of which Mr. Mygatt is the inventor. Mrs. Mygatt has now moved her own apartment just over the salon, that she

may be near the workroom through every moment of the day, and the whole place reflects the spirit of the two women who are responsible for the work done there.

Mme. Waddington lends to it the charm of a bit of delicate Dresden china. She needs no introduction to most Americans who know England or the Continent, or

to those who have been fortunate enough to make her acquaintance through her books about court life in Europe. She has the twofold honor of having been the wife of William Henry Waddington, a most distinguished French citizen, though of English parentage, who was ambassador for ten years to the Court of St. James's; and of being also the granddaughter of Rufus King, a distinguished American jurist, who was also the first American representative at the Court of England.

A vigorous personality in her own right, Mme. Waddington was the center of many picturesque incidents during her husband's term as ambassador to England. On one occasion she appeared at a court function wearing a very old plastron of delicate, yellowed, Mechlin lace which had ornamented a gown worn just a hundred years before by her ancestor, Mary King, the wife of the American ambassador. Under the name of 'Mary King Waddington' she wore it one century later, as the wife of the French ambassador. The incident, which marked a curious turn of the wheel of time, was bandied about in London and especially appealed to the fancy of King Edward, then Prince of Wales.

### TEMPERING SPIRIT WITH FIRE

Mme. Waddington's husband was one of the most distinguished men of his day in France; at one time he was president of the French Council of Ministry, which corresponds to the office of premier. It is to him that is largely attributed the good feeling brought about between England and France during the past quarter of a century.

Mme. Waddington has suffered much during this war. Her son's château at Mareuil-sur-Ourcq, where she spends most of her time, has been used by the



*Photographs by H. C. Ellis*

*Each day twenty-five or more soldiers, whose families are in far-off invaded territory, come to the gold salon to be equipped with shirts and socks and mufflers*

*(Continued on page 122)*



## A MANOR of the MOATED PAST

"Ightham Mote," Home of Mr. Colyer-Fergusson, Is an Architectural Treasure of Tudor Thrills and Twentieth Century Comfort

IT was nutting time in Kent. "Capital moment to see the garden-county of England," said Peter-our-friend-in-Piccadilly. "Motor out to Canterbury—and on your way stop at 'Ightham Mote.'"

We did. That is why we never got to Canterbury. "Ightham Mote" is alluring beyond all schedule, for it is not only the finest moated manor-house in southern England, but a very picture of cloistered loveliness. The trip leads past nut farms, hop gardens, and cherry orchards through historic Bromley, where Dr. Johnson's wife, "Tetty," is buried; through Hayes Place, where William Pitt, Earl of Chatham, died, where Benjamin Franklin was Chatham's guest, and where Pitt was born; past Wilberforce's "Emancipation Oak," Caesar's camp, and old, old churches, one after another. After two hours of the delightful Kentish panorama along perfect roads, the car turned toward the North Downs. Just in front of us, cradled in a hollow between thickly wooded hills, lay "Ightham Mote." The beautiful old house, long, low, and marvelously painted by time, nestles in a bouquet of trees and is completely surrounded by a moat. The late

(Continued on page 106)



The dining-room was transformed from the great hall of Sir Thomas Carens, who in 1340 builded old "Ightham Mote." Paneling in the spirit of the Tudor period was recently added.

At the main entrance, a stone bridge crosses the moat which entirely surrounds this centuries-old manor. The moat is fed by springs in the hills, so that its waters are always fresh.

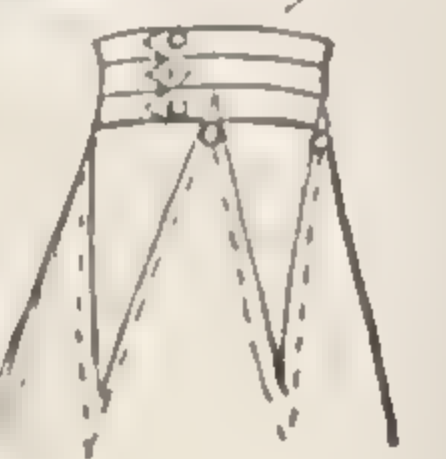
Great care is given to the beautiful carved doors of linen-fold paneling, which are set in massive moss-grown walls that give visible evidence of the superiority of old-time stone cutting.

A wonderful piece of wood carving is the Tudor chapel with its walls of parchment-fold paneling and its carved altar screen. The "Tudor rose" appears on the pedestal of the statue.





HIGH COLLARS, TIGHT COLLARS, FLARING COLLARS, BUT  
ABOVE ALL COLLARS TOP THE SUITS OF THE SEASON  
FROM PAQUIN, LANVIN, JENNY, AND GEORGETTE



Naively youthful, almost boyish, is the Jeanne Lanvin suit of a dark green woolen mixture at the upper left. To live up to the customs of the season, the collar is wrapped around the neck like a muffler. Blue and green soutache trim the coat, which is side fastened like a Russian blouse. Green velvet and skunk, aided by a tassel, compose the tam-o'-shanter

There are belts on every side, and so a novel belt arrangement marks the Jenny model of green velours above. In front, one strip of the material, and in back two strips of baby lamb are the belt. Strips of baby lamb trim the cuffs and collar. The skirt is laid in plaits on each side. The black velvet toque, made like a cap, is "un-balanced" by a windmill bow

Up to the ears in Elizabethanism is the Paquin suit of blue suede cloth at the left; the flaring Elizabethan collar of velvet edged with skunk finds companions in arms in sleeves with an Elizabethan puff at the top and Elizabethan tightness at the wrists. Lines of soutache with patent leather under them edge twice every one of the outside edges

Krimmer fur (similar to gray astrakhan) marks the boundary lines on the Russian coat of the Paquin suit of green gabardine at the upper right. The skirt is cut in points, which button over a high belt formed of three straps. Between the wee green beaver hat trimmed with gray feathers and the insatiable collar is some of the wearer's face

Yards and yards of sealskin are used on the strikingly interesting Georgette suit of beige suede sketched above. According to law, the coat is semifitted at the waist-line and widely flaring at the hem; two small buckles and two small buttons serve as ornaments. Three ostrich pompons pose on the crown above the big brim of the tête de nègre velvet hat

Known as the "Hook and Eye" suit is the blue gabardine Jenny model at the right, fastened by large cut steel hooks and eyes. Stitching outlines everything and gives a conspicuously long-waisted effect in the back; the stitching on the skirt extends across the front only. Ermine tips the blue velvet collar. Suits imported by Weingarten and Pearl





COSTUMES WHICH BESPEAK THE  
MODE WITH A FRENCH ACCENT

THE FABRIC FASHION STAMPS

AS DESIGNEDLY AS THE GOWN



The collar is as high as ever the mode allows and sealskin is pleasing with the gray green gloveskin cloth suit above. The godet plaits which are a notable feature of the mode appear on the skirt and coat over the belt

At the right, above, a white afternoon gown claims favor for the busile drapery. Sleeves and underskirt are marquisette, the overdrapery is lace, and a lace petticoat peeps below a band of radium velvet

At the right, radium velvet lends its suppleness and luster to the graceful lines of an afternoon frock which advocates the chin-in-the-air collar. Delicate embroidery in gold traces the modified princess line

Very demure in front and gently rippled and washed in a busile effect in back is the frock above, in pouter-silk and radium velvet, which is modestly edged at the waist and under the skirt and short

At the left, above, is a fine harmony in gray. The skirt and gray tulle tights, faced with lavender, blue green velvet, and topped with broad ruffles. Gray radium velvet forms the bodice and neckpiece

Overlaid and exquisitely applicable to an afternoon frock is brown tulle tights braided in brown and gold. The skirt is decorated beneath the braid to a hip-length yoke, and braiding simulates a bodice yoke



A TRIO OF FRENCH COSTUMES IN  
TUNE WITH THE PARIS OPENINGS

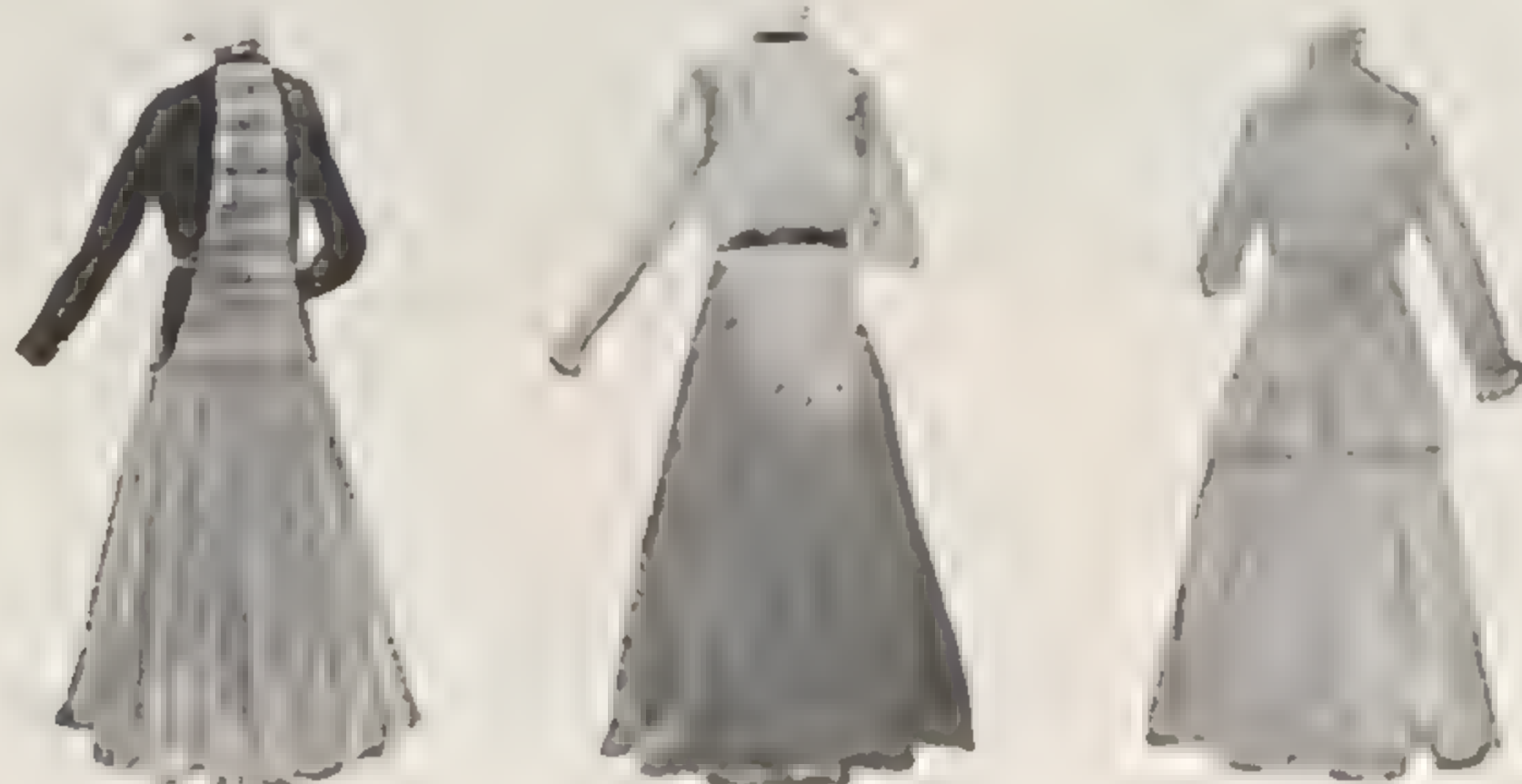
PAQUIN, GEORGETTE, AND JENNY—  
AND TO EACH HER OWN COSTUME



*Though not so short as some nor quite so wide as others, this Jenny model in blue satin and chiffon is quite as smart as the smartest of them. Blue ribbon faced with white crosses the vest of flesh colored chiffon and forms the bow at the waist. Beneath the blue chiffon bodice and skirt yoke, the satin is cut away to show a blue silk petticoat and a quilling of blue satin edges the skirt. Gold threads trace armhole and hip-line*

*Paquin adroitly combines blue velvet and serge with embroidery and soutache in the adapted princesse dress at the left. The plaited skirt of serge is embroidered in black silk on vertical lines and the serge bodice is similarly embroidered on horizontal lines and trimmed with lines of braid to correspond with the edges of the plaits on the skirt. Flowered ribbon forms the tie and is combined with patent leather for the belt*

*Soutache braiding in black gives distinction to a Georgette "tailleur" of dark blue serge, youthfully demure in cut and equipped with the chin-lifting collar and repeated flare which fashion advocates. The skirt, which is plain in front and laid in plaits at the sides, is trimmed with soutache beneath the coat, and a gray suede belt emerges from buttonholes at the underarm seams of the coat and buckles in front. Costumes on this page shown by Mrs. Copeland*







*Though woman, as may be seen, is holding her breath to see how much farther the mode may go, she is not yet bereft of comfort. The short and light 1830 model is suited to slender youthful figures*

## THE FIRM FOUNDATION OF FEMININITY

**I**T is only within the last few years that the average American woman has realized the importance of correct corseting. Even now, she does not consider it to the extent that the Parisienne does. The good corsets to be had at moderate prices to-day are many, none the less, and it is due to the effort and perception of the large distributors of corsets that this advance has been made. The corset of this winter is distinctly closer in fit; that is, it takes the natural lines of the figure. It is a trifle more curved at the waist, higher in the bust, and a trifle shorter in the skirt section, and it is boned to give what is known as the "free hip."

The newer models, speaking generally, show a spring at the bust which has not been in evidence for some seasons, and

It Is Not to Reason Why, It Is but to Do and Dare the Nipped-in Waist and Accept as Compensation the Supple Boning and the Free Hip

they measure from three to five inches above the waist-line. The importance of the correct line—that is, of the fundamental cut of the corset—is now realized, and great strides are being made to perfect corsets which will fit the slight, the medium, and the heavy figure with little or no alteration. If possible, however, it is of course best that a corset should be fitted to the individual figure, as there are naturally some differences in each individual and slight alterations are easily made and contribute greatly to both the smartness and the comfort of the wearer.

The newer cut in corsets demands, of necessity, a greater number of bones, but these are so cleverly managed by the majority of makers, that the corset is still light and flexible.

(Continued on page 136)



*The higher bust, closer waist, and unboned hip are united in this model in silk broché*

*The boning is heavier, but bones are better placed and in many models none cross the hip*

*The front-lace corset has become a favorite with many women because of its great comfort*





# THE SEASON'S CHOICE IN LACES

ALL that glitters in the new fashions is not gold. Indeed no, almost all of it is silver, and there is much glitter to the mode. One of the most pronounced impressions that one receives from an inspection of the recent French models is that of the lavish use of silver lace. Practically all the couturiers employ it. Sometimes they make whole gowns of it. Sometimes they use it for tunics, for flounces, for shoulder draperies, and for deep collars; sometimes they make the entire bodice of an evening gown of it. The silver tone, except in rare instances, is not a hard cold glare; neither is it that extremely dark metallic effect known as antique silver. It is rather a soft dull tone that contrasts beautifully with the rich depth of velvet or the delicate nuances of tulle. In many instances its tone is repeated in metal ribbons which further silver the frocks on which the silver lace is used.

## FIRST CHOICE OF THE MODE

The couturiers seem to have restricted their choice in laces to a rather light lace of pronounced Spanish type, of which a great deal is seen in both black and white, to Chantilly, hand-run net lace, and, of course, silver lace. The metal laces are used chiefly for evening gowns and the black laces ornament the more dignified gowns for older women, particularly those made by Worth and by Jenny.

## THE EXCEPTIONS

In a few individual instances laces of different character appear. Chéruit, for instance, uses a deep cream *doré* lace,—a lace of loose mesh made with a waxed thread,—for the upper part of the bodice and for the sleeves in a lovely three-piece suit of soft gray velvet. This is an extremely beautiful combination. The lace forms the only trimming of the gown, with the exception of rows of decorative stitching. Chéruit is also using a new filet lace. This comes in a bold open pattern on a diagonal net and is made in an *écru* shade which is charming.

Jenny has been exceedingly successful in the use of the favored silver lace. She fashions a whole frock of a light all-over lace of this kind which has a rather in-

First of All, Laces That Glitter with Metal or Glimmer with Brilliants—Then, a Cobweb with Spanish Pattern, Chantilly, and Hand-run Net



distinct figure in dull blue scattered through it. The bodice is composed principally of broad silver ribbon and there is a flounce of heavy silver lace, without any color in it, at the bottom.

Lucile alone of all the prominent couturiers uses net laces in white and cream for evening frocks. One of the most charming gowns which she has recently fashioned, illustrated at the top of this page, shows her characteristic manner of using bands of light and fairly heavy cream lace on a sheer net foundation. The gown was made for Florence Walton to wear in "Hands Up." On the wide skirt, which is of the net finished in points, are four fairly full horizontal bands of the heavier lace with festoons of a very light net lace between the two upper and the two lower rows. The net bodice is trimmed with the lighter lace which is caught in just below the bust with two rows of narrow ribbon velvet run through lace beading.

AS USED BY THE "GRANDES MAISONS"

The gown shown at the upper left on page 59 is a charming Jenny model showing the use of silver lace. The gown itself is of a deep pink faille brocaded in silver and the silver lace, which is somewhat heavy in character and similar to that shown in the photograph at the lower left on this page, is used at the top of the bodice and in a deep flounce, which is raised to about the line of the knee in front and allowed to drop in a train at the back.

The Jenny model illustrated at the top of page 59 at the right and in the middle shows the use of the white Spanish lace which can be seen in detail in the photograph in the middle of the page. This lace in black—identical in pattern with the white lace—is also seen on some of the new models. The Jenny frock illustrated is a pale pink faille trimmed with little quillings of silk and the cape arrangement at the back of the bodice is particularly interesting.

Another very effective use of lace is made by Jenny in an afternoon frock of dark blue velvet. This time she has selected a black lace with a design outlined in gold thread somewhat on the order of the lace that is pictured at the left at the bottom of page 59.



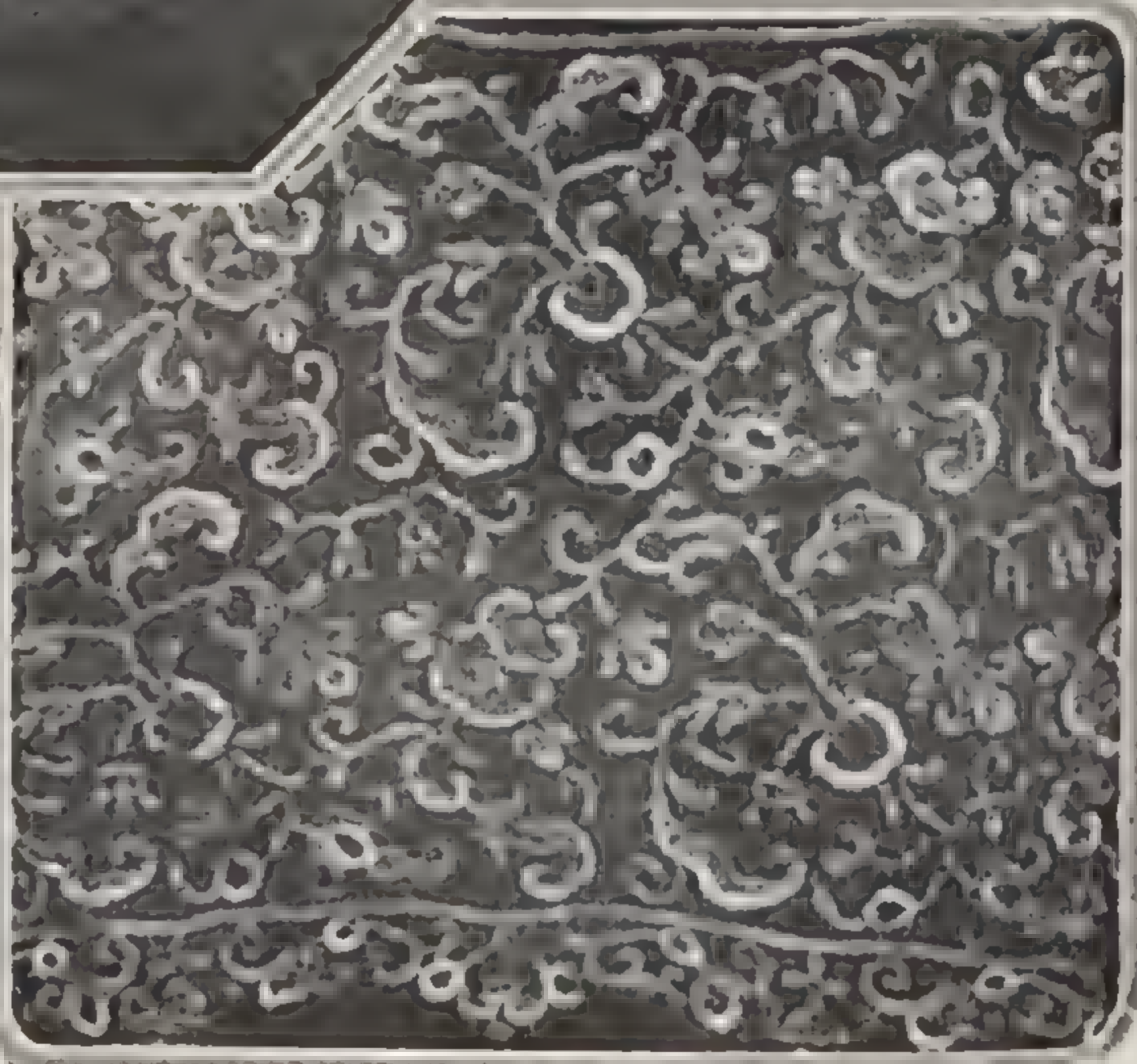
A Renaissance lace pattern developed in silver threads seems destined to wide favor this season and is used by Jenny on the pink faille gown illustrated at the upper left on the opposite page

© Ira L. Hill

Lucile, who despite the furor of silver lace, insists upon—and proves—the charm of net and net laces, evolved this engaging combination of them for Florence Walton in "Hands Up"



Something entirely new is a wool Venetian lace with the design outlined in metal thread. Laces on this page from J. Sidney Stern Co., Inc.



For metal lace, there seems destined this season a return of the high favor which it enjoyed in the "moyen âge," before the invention of thread lace. Venetian pattern in gold or silver





White lace of Spanish design and pink faille go to the making of this Jenny frock; back view at right

Below, thread lace of web-like ground and Spanish pattern, used for Jenny frock at right; from E. L. Brady Co.



Three photographs by Ira L. Hill's Studio

More of metal laces than of thread laces are being shown by the French makers and Jenny here shows the pleasing possibilities of the silver lace at lower left on page 58

Doucet faces the bottom of a skirt of dark blue chiffon with a wide silver galloon which shows through the sheer material in a most pleasing fashion. The edge of this skirt is further reinforced with a narrow band of fur to make it stand out. This use of fur at the edges of skirts and flounces to make them flare is noticeable in many of the new gowns.

Paquin uses rather heavy silver lace to make a deep and very becoming collar which comes well over the shoulders of a black velvet



On this Jenny model in pink faille is the Lyons lace of which delicate and pronounced Spanish pattern which is one of the few real kinds of metal lace this season

gown. Panels of similar lace are inset at the side back of the skirt.

One of the prettiest of French gowns, a lovely gray blue velvet, has a bodice which comes below the waist-line and vaguely suggests the corselet. This bodice is of a dull silver lace which is in perfect harmony with the subdued depth of the velvet.

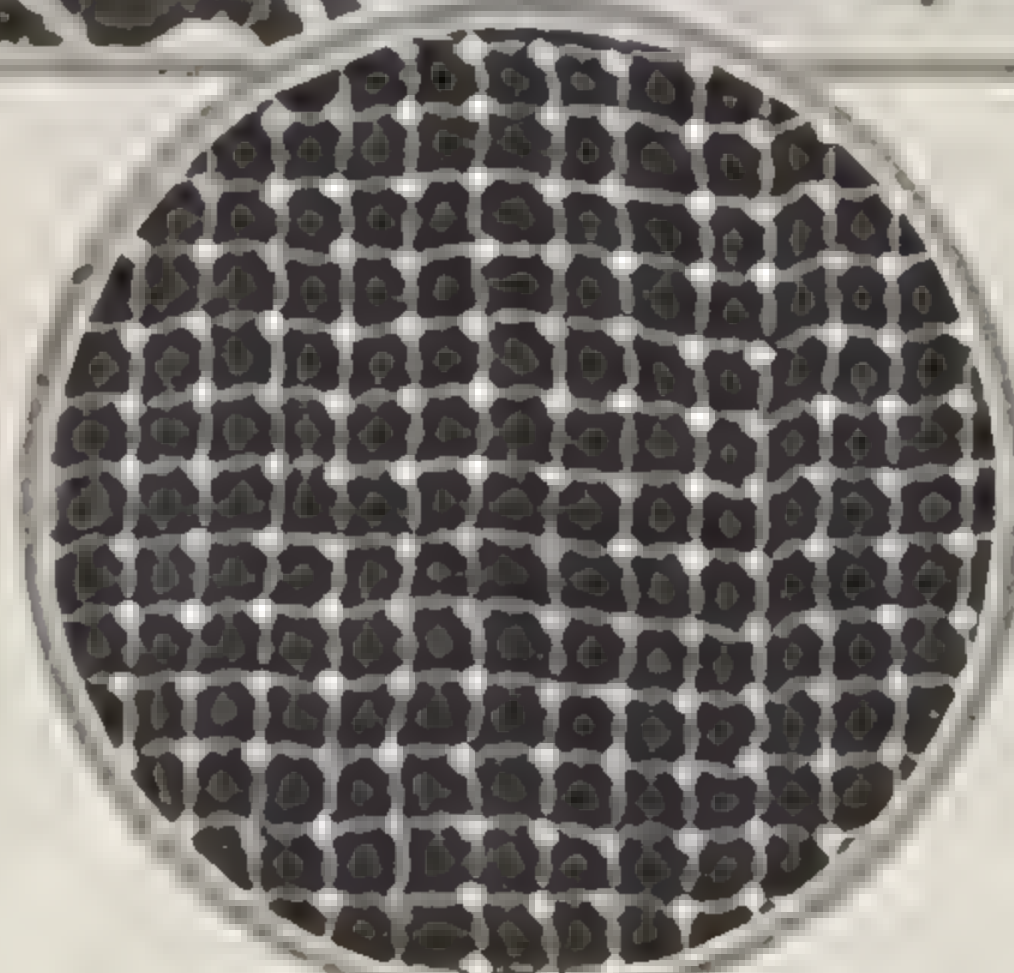
Across the front of the skirt of a somewhat draped gown of black satin and velvet Agnes makes a series of flounces of white Spanish lace. Doucet combines brown

(Continued on page 134)



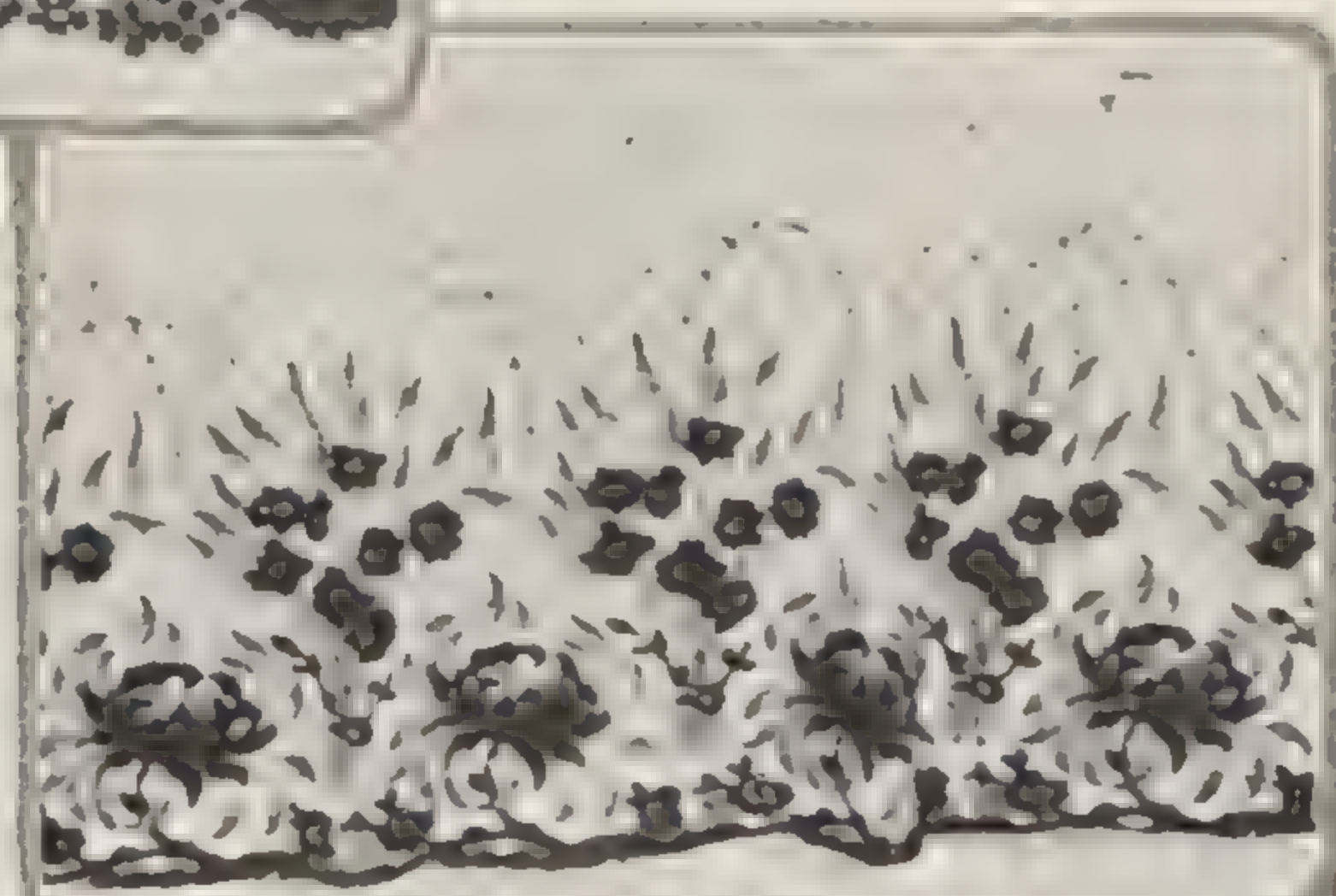
Place is accorded to a thread pattern with metal outlining; from Haas Brothers

Venetian design in gold or silver thread. This and lace in circles; from E. L. Brady Co.



Work has continued by use a square-mesh mesh added with rhinestones

The Lyons lace of Spanish pattern used for the Jenny frock is also made in black



A black net with raised pattern. This and lace above from J. Sedley Simon Co., Inc.





*A cross between the middy blouse and the basque is a tailored blouse of navy blue silk made by Mme. Christian. The chemisette is white organdy with fine hemstitching to emphasize its sheeress*



*Stripes are to the fore in a Worth bodice of orchid faille striped and embroidered in silver. The sleeves are orchid chiffon and silver lace to match the jabot and the collar, the latter rimmed with kolinsky*



*Gold or silver, one or the other, appears almost everywhere anything else does; here Jenny stripes a green satin jacket with gold bands. The rest of the waist is green Georgette crêpe and jet buttons*

WORTH, JENNY, MARTIAL ET ARMAND,  
AND MME. CHRISTIAN CONTRIBUTE CHIC  
BLOUSES TO THE NEW YORK SEASON

HAVING BEGUN THEIR CAREER WITH  
DANCE FROCKS, GOLD AND SILVER MATE-  
RIALS MAKE AN INCIDENT OF BLOUSES



*A Worth bodice of black Georgette crêpe brocaded in heavy gold figures and worn with a gold net chemisette. The edges are edged with gold cord, and gold buttons focus the color of the gold net*

*Flesh colored satin, flesh colored Georgette crêpe, silver lace, kolinsky; a little of each, if you please, says Worth, and fashions the waist at the left. The collar and yoke are satin; the sleeves crêpe, the rest lace*

*Scrupulously correct for wear with suits is the tailored blouse at the right. For it Martial et Armand chose satin striped Georgette crêpe; the crêpe is white, the satin what you will. Models on this page imported by Franklin Simon & Co.*







"Come in, the fashion's fine," said a muffler of white and black fox, and she came in up to her ears. The muff is in the new small round shape



Photographs © by Ira L. Hill

The much coveted warmth without weight is achieved by this smart walking coat of moire caracal with collar and cuffs of kolinsky. The bulkiness which is, unfortunately, a characteristic of fur, is quite cleverly obviated by a cut graceful and slender in line

Adding warmth to warmth, there is a throw-over scarf of kolinsky on a voluminous caracal coat. The furs and wraps on this page are from Lamson and Hubbard



Deep bands of fur give a swing to the fulness of the season—a swing to be attained through no other medium, and a coat of lovely turquoise blue chiffon velvet lends itself most gracefully to that treatment. The collar and cuffs mark the heavier band at the bottom

Aping the mode of smart frocks, a coat of moire caracal and kolinsky comes out with fulness on the hips, and is flat in the front. The black velvet hat rounds off its crown with a fur-trimmed band

FUR WRAPS WHICH GIVE THE FLARE FOR FULNESS ITS DUE. BUT ACHIEVE SLENDERNESS AT THE SAME TIME





Callot has aptly named this creation the "umbrella dress," for the skirt consists of inverted godet plaits with straight sections between that define the figure, and this effect of an umbrella is further emphasized by the close and straight little waist which may stand for the handle and by the ruche at the bottom like that which surrounds an umbrella tip. The material is a marked note of the mode, for it is of rich and heavy grosgrain silk in bleu du diable

A cape that seems to narrow the shoulders is the novel point about a frock of heavy black satin from Callot. The skirt, of course, is short and full and its flare is substantiated by a box-plaited quilling of black velvet. The belt of black moire ribbon ties with long sash ends in the exact front, where it is held by a cut-steel buckle. The stiff high-crowned hat is trimmed with moire ribbon and the brim is softened by a narrow floating veil such as that worn by the fair ladies whom Copley painted

GOWNS FROM CALLOT, WHO RUCHES THEIR HEMS, AND COATS FROM ROBERT, WHO WIDELY FURS THEIR EDGES, BOTH IN THE INTEREST OF THE FLARE



For afternoon and evening wear, Robert has devised a coat which makes much of the richness of velvet and fur and uses much of both. This wrap is wisely long enough to conceal the gown entirely,—no difficult feat in these days,—and the twelve-inch band of beaver which borders its shimmering breadth of blue velveteen is deftly narrowed on its way up the front to the muff-like collar, so that it may repeat the main lines of this very wide coat with very narrow shoulders



In the middle above is Robert's version of the evening wrap de luxe. The material is a beautiful two-tone brocade in Bordeaux red and purple and the soft wide bands of fur are natural fox. Though full enough to cover the widest of evening gowns this wrap hangs in soft heavy folds and the lining is a supple satin in raising color which adds no stiffness. Frocks and wraps on this page imported by J. M. Giddins and Co. and recently shown at an Exhibition of Fashions under their auspices

THE RUMORED RETURN OF THE "SILKS THAT STAND ALONE" IS AFFIRMED IN AN EVENING GOWN OF GROSGRAIN AND IN A FROCK OF HEAVY SATIN





This and photograph at the right © Underwood & Underwood  
Among those at the Newport Horse Show were Mrs. Cornelius Tangeman and Mr. G. Louis Boissevain, the latter of Pointe à Pic, Quebec

Mrs. Alexander Pratt wore a quaintly flowered gown that suited her well

Five photographs © International News Service  
Mrs. Hamilton Wilkes Cary at the Horse Show held early in September

Mrs. Cornelius Vanderbilt made her first Newport appearance of the summer at the Horse Show. Mr. Thomas Ridgway walked with her about the turf



Mrs. Joseph E. Widener made a stately picture in a white gown and dark hat as she sat in her box and watched the field



Mrs. J. Gordon Douglas is one of those who heed the cry of small sons, "Mother, can I go?" for they are often her body-guards at events like the Horse Show



© Underwood & Underwood  
Master O'Brien, Master Emmanuel de Luyere, son of the Duke de Chaulnes, and Miss Marguerite Shantz. The Duke de Chaulnes and her sister, Miss Shantz, are at the Marion cottage, Newport

The nineteenth annual Newport Horse Show opened with many notable horses and people present, and the best of weather in attendance. Only the absence of Vanderbilt marred its glory

THOSE WHO SAW  
AND THOSE WHO  
WERE SEEN AT THE  
NINETEENTH NEW-  
PORT HORSE SHOW

NOTABLE HORSES  
AND OWNERS AND  
NOTABLE WEATHER  
ATTENDED THE OPEN-  
ING OF THE SHOW





Three upper photographs © Underwood & Underwood

Miss Emily E. Sloane and Mrs. William Astor Chanler. In September Miss Sloane married Baron Amaury de la Grange of the Aviation Corps

Mrs. Payne Whitney and her daughter Joan, who is shown here wearing the youthful "cane seat" hat, at the Saratoga Association Race Meet

Mrs. Arthur Scott Burden and Mr. William A. Delano, equally interested in the National Tennis Championship at Forest Hills, L. I.



A TRULY COSMOPOLITAN CAM-

ERA THAT TAKES SOCIETY

WHEREVER IT CAN FIND IT

"Love me, love my dog" is not a difficult maxim in the case of Natalie and Harry Peters, the children of Mr. Harry T. Peters. Their beauty, as well as that of "Bolo" and "Bubbles," attracted much attention at the Islip Dog Show



"Brinkdale Bud," and Mr. and Mrs. Harry Pelham Robbins, who belong to the Southampton Colony and have a charming place known as Pelham Farm, were three intent onlookers at the Islip Dog Show



To be known as the husband of a beautiful woman and as an all around sportsman is the distinction enjoyed by Mr. Craig Biddle, who is photographed here, quite at home, on a tennis court, Forest Hills

Three lower photographs by Paul Thompson



## S E E N o n t h e S T A G E



Two photographs © Ira L. Hill

Peggy Wood as the winsome Mrs. Doray fills in engaging and graciously human fashion the leading feminine rôle in that combination of humor and pathos which is one of the season's first successes, "Young America," unwise-ly renamed from "Me and My Dog"

Better Human  
Emotion Than  
Technical Perfec-  
tion, but Alas for  
the Play Which  
Has Neither One

By  
CLAYTON HAMILTON



Photograph by White

An excellent actress wasted is Inna Buck, who is richly misplaced in "See My Lawyer," a non-humor as farce of high finance and simulated insanity by a new playwright, who is much more successful as the author of the melodrama, "The House of Glass"



MANY plays that have undeniably been bad in technical articulation have held the stage for several seasons and have been witnessed, over and over again, with undiminished delight, by many thousands of spectators. The late Joseph Jefferson's dramatization of "Rip Van Winkle" is a case in point. By no stretch of critical terminology could this be called a good play; yet it was so popular that, for over half a life-time, Mr. Jefferson was required to retain it as the leading item in his repertory. The reason for this enormous popularity is not difficult to seek. It lay in the human interest of the subject-matter and in the human richness of Mr. Jefferson's performance. The play was shabby as a work of art; but every repetition of the part left hundreds happier, because their experience had been enriched with a new memory that made their hearts grow warm with sympathy and large with love.

An important point in the psychology of theatre-going is that the public derives its main enjoyment from the experience of sympathizing with the people on the stage. The play that is most likely to be popular is the play that gives the public most to love. The average auditor cares much more about the subject-matter of a play than he cares about the technical construction. A technical masterpiece like Sir Arthur Pinero's "The Thunderbolt" will not appeal to him if the subject-matter prevents him from loving any of the people in the story; whereas a technically inferior composition by Sir James Barrie will win his heart at once because of the atmosphere of sympathy in which the characters are bathed. In the theatre, an appeal to the heart is more potent than an appeal to the head; and a play whose main asset is the human interest of its material is much more likely to be popular than a play whose main asset is the technical dexterity of its method.



Photograph by White

Jane Gould and Ida Darling, in "Common Clay"—two and a half acts of decided merit with an illogical ending

In contrast, Clara Foweraker, recently in "A Full House" and now in the theatrical pot-boiler "Cousin Lucy"

## "YOUNG AMERICA"

WITH the exception of a few "advanced" women who spend more time talking nonsense on the lecture-platform than in going to the theatre, every one is fond of children; and nearly every one is fond of dogs. It is not surprising, therefore, that a play whose theme is the mutual affection between a little ragamuffin and a faithful nigger should pack the theatre at a time when several plays more skillfully constructed are famishing for lack of patronage.

"Me and My Dog" was the original title of the most popular entertainment of the early autumn season; and this title is so absolutely fitting that it seems a great pity that somebody, in a misguided moment, changed it to "Young America." "Young America" might be the name of some show at the Hippodrome, with a chorus of canoeists paddling in the tank; but "Me and My Dog" means something. In case of doubt, ask the nearest boy.

The story of this pleasant play is very simple, but it is rich in its appeal to the emotions. A dirty-faced little gangster is arrested for rifling the chicken-coop of a young couple in the suburbs. He is arraigned in a children's court; and, since this is his second or third offense, the judge decides to send him to a reformatory. But at this point the little ragamuffin melts the entire court-room to tears by begging that, whatever he does with him, he shall not be separated from the faithful dog who is his only friend. The young woman whose chickens he has stolen now requests the judge to release him on probation and promises to stand sponsor for his good behavior in the future; and, though her husband objects to having the little gangster around the house, the judge accedes to her request. In the last act, the husband, despite his stubborn hostility to the philanthropic undertaking of his wife, becomes so interested in the dog that he ultimately comes to tolerate the boy with a feeling that



falls only a little short of sheer affection. "Young America" was written by Fred Ballard, a former student in Professor Baker's course at Harvard. It is not, however, a well constructed play. It is an agglomeration of details, many of which are entertaining in and for themselves; but these details are not woven into a consistent pattern. The procedure in the court-room is notably untrue to nature; for no presiding judge would permit a comic character to talk back to him repeatedly in contempt of court, nor would any judge allow the proceedings of the court to be interrupted by a purely personal quarrel between a husband and his wife. It is unreasonable, also, to depict the family physician of the town as a henpecked nincompoop and to make an utterly farcical figure of the town constable.

But though the play as a whole can not be accepted as a faithful and consistent picture of life in a small American community, there is no denying that the appeal of many of its passages is rich in sheer humanity. It is replete with the sort of pathos that is made tolerable by a smile, the sort of humor that is deepened by a hint of tears. The piece deserves its great success, and is likely to continue through the season with undiminished popularity.

It is not customary in the pages of this magazine to single out for praise the work of individual actors; but an exception must be made in favor of the most remarkable performer in "Young America." His name is Jasper; and he acts through several scenes, in a wide variety of moods, without ever missing a cue. He is indeed a most intelligent and well-trained dog; and it is hoped that the reading of these lines will give him pleasure.

#### "JUST OUTSIDE THE DOOR"

THE merits of "Just Outside the Door," by Jules Eckert Goodman, were merely technical, and the piece failed because of a lack of human interest in its subject-matter. It started out with a promising technical idea, though this idea was subsequently translated into the terms of a mechanical and artificial story; it was well constructed and uncommonly well written; it was, besides, excellently acted, and admirably staged by Henry Miller. But, despite these merits, the play was an utter failure, because the audience did not care at any time about the characters on the stage and therefore remained entirely unmoved by anything that happened to them. There was no interchange of sympathy between the people in the play and the people in the auditorium; and without this interchange of sympathy no play can be successful.



*There is about Kathleen Clifford a quality of youthfulness which augurs well for her success in the leading rôle of "The Heart of a Child," a new play by Zelda Sears*



Photograph by White

*The excellent work of Kathlene MacDonell does much to retrieve "Just Outside the Door," a play of excellent technique, yet failing to arouse in the audience concern for the fate of any one on the stage*

#### "THE ROAD TO HAPPINESS"

AS a technical composition, "Just Outside the Door" was immeasurably superior to "The Road to Happiness"; yet, though Mr. Goodman's drama lasted but a single week, "The Road to Happiness" has already been played for more than two seasons on the road and is likely to serve much longer as a vehicle for William Hodge. The play itself, which was written by Lawrence Whitman, is merely a commonplace, incredible melodrama of the rural type. An irate stepfather, with no evidence at all to support him in his attitude, turns his stepdaughter out of his house because he suspects her of being the mother of a foundling child that has been left upon his doorstep; and the hero, a young laborer, incurs the odium of the community by sheltering her in her misfortune, until at last he is able to reestablish her integrity and bring about a reconciliation between her and her father.

But the interest centers not in the play itself, but in the performance of Mr. Hodge in the part of the hero. This part is rather richly written, with many traits of quaint humor and homely, sound philosophy; and the part is transfigured into a real and living character by the fine and delicate art of this extraordinary actor. Since the death of James A. Hearne, no other interpreter of homely, rural types has succeeded so well as Mr. Hodge in suggesting the modesty of nature. He creates a figure of which the public may easily be fond; and this is the sole reason for the continued popularity of the present play.

#### "COMMON CLAY"

AMERICAN playwrights, particularly of the younger generation, seldom attempt to say anything, through the medium of their plays, that can be considered as of serious importance to the public; but "Common Clay," by Cleves Kinkead, started out at least to be a thesis-play; and this fact should be accounted to the credit of the author. With evident earnestness, he sought to arraign that injustice of our social system which, in reference to sins of sex, punishes the woman more severely than the man and punishes the poor more severely than the rich. This thesis, to be sure, is commonplace, and the story in which the author embodied it is distinctly reminiscent of the cheaper sort of melodrama that used to flourish on Third Avenue; but to say something that is familiar in terms that are traditional is, nevertheless, more creditable than not to attempt to say anything at all.

(Continued on page 138)



© Ira L. Hill

*Ann Swinburne, whose voice won her honors in "The Madcap Duchess," has forsaken light opera for concert work*



© Ira L. Hill

*Mary Ryan, who played the leading rôle in "On Trial," sustains an emotional part in "The House of Glass"*





© Ira L. Hill's Studio

C L A R I S S E C O U D E R T

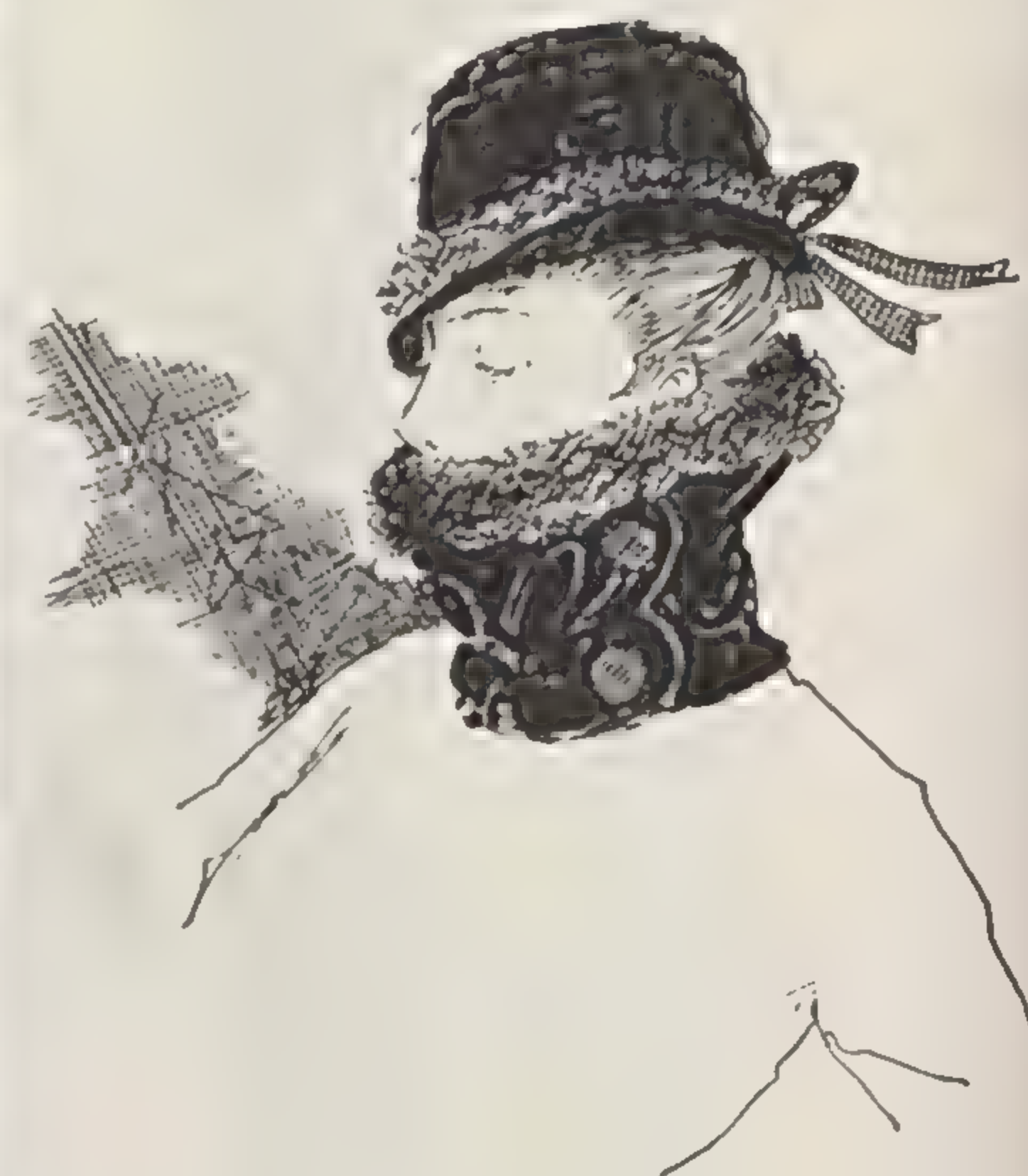
*Clarisse Couderc, soprano, who is singing this season under the direction of Charles A. Lilli of Boston*



SOME HATS LOOK UPON THE HIGH IDEALS  
OF COLLARS WITH BREADTH OF VIEW  
AND OTHERS ARE SMALL MINDED ABOUT IT



Photograph by Ira L. Hill



Just above is a unique magpie set of hat and collar, or hat and muffler, if you will. White cony striped with narrow stripes of black fox is the material and venture-someness is the spirit of the set. Irresponsibly floating white fancy feathers trim the hat, shortly brimmed with velvet

Two of a kind is enough to win almost any game of chance when they are as taking a pair as the hat and neck-piece of brown faille and mink sketched at the upper left of the page. Brown and gold dahlias are the trimming of both the ruffled neck-piece and the wide shirred hat

The hat and collar of gray velvet and kolinsky sketched at the right charm each other with their opposing breadth of view and height of ideals. Silver lace is loyal only to the hat, but one big pink rose "sides" with the collar, while the velvet impartially gives itself to each



Black and gold velvet brocade on chiffon cloth compose the Empire style hat and neck-piece just above. The skunk on the hat plays into the band of a splashy bow of black satin ribbon, and the skunk on the collar plays up to the wearer's ears. A Nattier blue flower trims the down side of the hat

Both of a piece are the hat and neck-piece shown at the upper right—a piece of moleskin dyed in soft pink and green shades. The flowers on the hat are pink and green to match the skin. Hats and collars shown on this page, except those in the photograph, from Kurtzman

A new fur scarf worn in the new way—straight across the front and tied on the side—is shown in the photograph above. The muff is of moire caracal; the neck-piece of caracal and tassels. The hat of black velvet has a grosgrain ribbon under a shell buckle. Furs from C. G. Gunther's Sons





Full but straight hangs the skirt of a black velveteen suit from Jenny, but the flare which gives crispness to the mode is noted in the hip-length peplum of the coat. This coat fits somewhat more closely at the waist than did the tailored suit of last year and is fastened there with two buttons. White ermine trims collar and cuffs; the scarf and muff are moiré caracal



That newly accepted sleeve which consists of a full upper section puffed at the elbow and a long close cuff is a point of interest in a Georgette blouse of brown chiffon and velvet, which also subscribes to the edict of high collars. Shadow lace forms collar and front of waist, the foundation is of white chiffon, and cuff, girdle, and band at the base of the collar are brown velvet



Georgette combines brown chiffon and velvet and skunk in a costume, the tendency of which is straight and full from shoulder to hem. A loose belt marks but does not confine a slightly low waist-line and the short coat is edged with skunk, as are the neck, the wide sleeves, and the top of the skirt hem. The chiffon waist in the photograph at the left accompanies this suit. Models on this page imported by H. G. Anthony

FRENCH IMPORTATIONS WHICH EMPHASIZE THE

CONTINUED FAVOR ACCORDED TO VELVET AND FUR



## S E E N i n t h e S H O P S

Practical Street Dresses, Snug Tailored Hats, a Unique Little Collar, Cuff, and Hat Set, and the Rejuvenated Pony Coat

**T**HERE is no doubt about the continued use of velvet of all descriptions for dresses, wraps, and suits. Velveteen is used for the one-piece dresses, and for many of the suits, many varieties of chiffon velvets are used for the coats and more elaborate dresses, and an extremely light weight chiffon velvet is chosen for evening things. This is what is known as a velvet season.

## SUITED TO VELVETEEN

A frock which is particularly well-suited to velveteen, and which, in fact, would not be pretty in any other material, is illustrated at the lower left. Nothing is newer than the unbroken line which extends from throat to hem. The very high collar is banded, like the bottom of the skirt and the cuffs, with one of the newest fabrics of the season which so closely resembles beaver that it is difficult to see at a first glance that it is a species of plush. Materials of this character, when used in their proper place as trimmings for gowns of this type, have a great deal of style, much more so than when they are used to fashion entire garments. The collar of this dress opens in the middle front, where it is lined half way to the top with soft white moire to give it a soft effect around the neck when

worn open in the house. The dress may be had in black, brown, or green velveteen.

## PONY SKIN RETURNS

The velvet hat sketched with the dress is in a smart large sailor shape; it may be had in any of the new shades. It is bound with a contrasting or matching shade of grosgrain ribbon as desired, and is trimmed with three Prince of Wales ostrich tips at the center of the rather high crown.

Three or four years ago the very name of pony skin brought to mind the deluge of poor coats that were thrown upon the market at very low prices, so that well-dressed women shunned pony skin probably more than any other fur. Now that that era of pony skin has passed, a good quality of pony skin takes its proper place along with the rest of the furs that are used by well-dressed women. For a walking coat subjected to rough weather, for motoring, and similar purposes, well-selected pony skin, particularly in brown, is an excellent choice, and when trimmed with wide bands of beaver, as in the coat illustrated at the lower right, it is undeniably smart.

The smart little hat shown with this coat is of black satin antique banded with grosgrain ribbon which buckles in the

back under jet buckles. The veil accompanies the hat, as it does on many of the smart models of the season.

## A NEW IDEA IN FUR SETS

A clever idea for a set consisting of a hat, neck-piece and cuffs, to be worn with a tailored suit or coat is illustrated at the top of the page. Dark brown velvet forms the hat, which is trimmed with a tan fancy at one side. Brown velvet combined with nutria, an inexpensive fur which closely resembles beaver, forms the neck-piece and cuffs. The set may be copied in other colors than brown.

Afternoon dresses of silks, satins, and

velvets are no two alike. We have the fullest of full skirts, such as is illustrated in the copy of a Georgette model in the middle below. This is made of the softest faille in the prettiest of the new colors of the season. The fulness is on the sides of the skirt with the unbroken line in the back, instead of in the front. The perfectly plain bodice, with its originally shaped yoke embroidered in silver thread, is unmistakably marked, "Autumn of 1915." Quite new also is the treatment of the skirt where the lower section is put on with a heading of moleskin. Moleskin also bands the long tight sleeves, and a most unusual collar of moleskin encircles the throat. One of the shops in town copies this model most carefully; such details as the tiny little scalloped ruffles and the silver embroidered pieces which trim both waist and skirt are faithfully reproduced.

The quaint velvet hat with three soft ostrich tips posed in the front is a copy of a Georgette model that is particularly suitable to the dress with which it is illustrated. It may be had in any color.

Quite on the princess type is the afternoon dress illustrated at the upper right on the opposite page. The material is soft black faille. A group of satin dots of various sizes are embroidered in antique silver and gold thread in a conventionalized design in the front of the dress, and the opening is in the front. Here again we have the unbroken line from top to bottom, this time in both front and back. Although the description of a dress of this character reads quite like that of one of the old-time princess models of ten or twelve years ago, in reality their only point in common is the beauty of the length of line from top to bottom. The old-time princess did its best to accentuate the lines of the figure, while this one but suggests them, and modifies every curve. The side sections hang loosely, touch the figure under the arm and again at the hip, and bring out the semi-fitted curves between these two points. A dress of this type is in very direct contrast to the model just described, which shows the pinched-in waist-line and exaggeratedly full skirt. Which of these two types will eventually dominate the mode remains to be seen. The sleeves of the model just described are of black Georgette crêpe to match the faille, while an unusual touch is in the wide gray



Clever in idea and charmingly developed is a collar, cuff, and hat set of dark brown velvet and nutria, an inexpensive fur which very closely resembles beaver; \$18



Velveteen plays an important part in the mode, and a frock particularly suited to it is this model trimmed with a beaver-like fabric. Dress, \$39.50; hat, \$10

The fullest of the new skirts is illustrated in this copy of a Georgette frock of faille, which may be had in the popular colors. Frock, \$62.50; hat, \$11

Pony skin takes its place with the furs worn by well-dressed women, and for a motor coat this one of pony skin and beaver is excellent. Coat, \$75; hat, \$12





One of the softest and most becoming frocks shown by the shops is of lustrous crêpe meteor over Georgette crêpe over soft white satin; \$59.50



Callot introduced the flyaway skirt which is used here in a most practical restaurant dress of black gros de Londres and black net; \$38



Particularly good value is a net dress embroidered in silver and gold in the manner of many of the models made by the French houses; \$30.50



Without doubt the princesse line will be conspicuously present this winter, and this frock of soft faille is an admirable exponent of it; \$40.50

chiffon collar and chemisette to match the tone of the silver thread used in the embroidered dots.

#### PANNIERS FOR CHIC

In the dress sketched at the upper left of this page we have still another type. The skirt, which gives the effect of a pannier not only at the sides but in the back, belongs to quite another period. This model, one of the softest and most becoming dresses that has been shown this season, is made of lustrous crêpe meteor over Georgette crêpe of the same

color, which is in turn made over a drop skirt of soft white satin. The plaited underskirt extends right up to the throat. The two pannier-like sections of the skirt, which extend out on each hip, have open edges bound with satin, and, in reality, fall quite softly as they are not artificially stiffened. The same pannier-like effect is attained in the back, only in this case the edges are stitched closed.

The bodice, with its queer little point in the back, is unusually attractive. The sleeves, quite transparent, are of the Georgette crêpe; they fasten at the wrists but have a second section which

hangs loosely. The lovely cream lace and net collar may be worn either high in the back, when it is held in place by a narrow velvet bow, or allowed to lie flat. This gown may be had in brown, black, green, or blue materials.

#### THE CALLOT SKIRT

Callot introduced a very pretty skirt this season, which has been used as a motive for the useful frock shown second from the upper left. It is in black gros de Londres topped by a yoke and sleeves of black net embroidered in silver

thread and by a simple black net collar. A dress of this character has a hundred uses. It is suitable for luncheons when worn under a fur coat, excellent for afternoon wear, and, because of the transparency of the upper part of the bodice, it is equally useful for informal evening wear, restaurant wear, and so forth.

For a useful evening frock the black net dress shown second from the upper right is most charming, and it is particularly good value. Embroidered in silver and gold threads, the material acts as a trimming. Quite a number of the best Paris houses use metal thread net.

A soft and pretty plaid waist of satin and Georgette crêpe is shown in the middle at the bottom of the page. It may be had in either flesh colored or white material trimmed with a very sheer Malines lace.

For the dark waist every one needs for occasional use, the model shown at the left is very effective. Dark blue or green satin stripes are lightened by a narrow stripe of white satin. The yoke section of the waist, like the sleeves, is of a double layer of Georgette crêpe.

The shirt at the extreme left is of pussy willow taffeta and is excellently made.



Seldom is there a better silk shirt available than this plainly tailored model of flesh colored or white pussy willow taffeta; \$2.95



Georgette crêpe marked off in big squares by satin stripes composes all but the front of this blouse, and that is Malines lace; \$8.95



The dark waist every one requires for wear upon certain occasions is represented in this one of satin and Georgette crêpe; \$3.95

Addresses may be furnished on request, or The Shopping Service of Vogue will buy for you without extra charge. Address Vogue Shopping Service, 443 Fourth Ave., New York C.



# THE YOUNGER GENERATION

In order to make the Younger Generation fashion department of more practical value, Vogue Pattern Service will cut to order, in stock sizes, 2, 4, 6, 8, 10, and 12 years, patterns of the models shown on this page. Such patterns are priced at \$2 each. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street and Fourth Avenue, New York City



Her debutante sister had best look to her laurels when the ten-year-old wears the "comme il faut" expression which goes with a modish collar of gray fox like that on the coat just above. The smartly tailored coat is of soft, gray blue velveteen

When one is to be seen, and heard too — doubtless — by mother's callers, one wears a frock of green vicuña cloth and velvet. The velvet is arranged for rather larger pockets than one could ever really have, but the patent leather belt is shiny as a heart's desire

Novelty velveteen stripes the little girl at the upper left up and down; the stripes are blue and brown and the little girl is twelve. Her collar is of kimmer and her blue beaver hat has blue ribbons flying true to the wind

The fur season has its due in the coat of dark blue gabardine at the upper right; there is a modestly high collar of sealskin and exaggerated pocket flaps on the sealskin belt. The little fur hat has a spire of velvet for trimming

When she wishes to walk in the park—decorously for the most part, but with a chance game of tag in prospect—she wears a little beige and blue velvet and flowered hat for the decorousness, and a practical, twice-pocketed serge frock for the "tagginess"

Warmly coated in black velvet and snugly hatted in white faille is the little girl at the right. When she feels like preening, she remembers the pink flowers on her hat and when she feels "mannish" she thrusts her hands deep in her pockets; her collar is ermine





# SMART FASHIONS *for* LIMITED INCOMES

In the Name of Autumn the Mode Musters Suits to Wear Everywhere and Costumes to Wear Somewhere—Chins Masquerade in Fur and Velvet



The likeness in line between the muffler and the hat in a velvet and fur set is brought out by the circling bands of fur; little else is entailed to make a set except a few fur tails, both wired and natural

THE new clothes this autumn are proving more interesting than usual to most women for there are some decided changes, such as that in the skirt. Now that the tight skirt has really passed we give the full one generous welcome. It is unquestionably more graceful than its tight predecessor, but from an economical standpoint the fuller style does not commend itself, as more material is required, and materials, owing to conditions caused by the war, are not less expensive.

The practical theory which this department of "Smart Fashions" has constantly advocated is, that it is ever wise to purchase a good tailored suit, even though the income is limited, for it is generally the suit that receives the most constant wear and in which we meet the majority of our friends. If the dress allowance is limited to five hundred a year it is best to spend eighty-five or one hundred dollars on the tailored suit; then economy can be practised on something else that does not have to stand such hard wear.

## AMONG MANY SPECIES, WHICH VARIETY?

The kind of suit to be chosen is as important as the price. If it is too tailored in style, it answers but for one requirement. If it is velvet, it answers only for formal needs. But a suit made of soft wool velours cloth, gabardine, or a fabric suitable for the morning and yet dressy enough for the afternoon, overcomes the limitations of the suit that may be worn only for certain set occasions. Wool velours perhaps serves this double purpose best, especially when made up in a simple style and trimmed with fur. The model illustrated to the left of the middle of the page is an example of such a suit.

When price, style, and material are decided upon, the choice of color is paramount. It is a mistake to choose a color too pronounced, as it is not only more easily remembered, but its life as a mode is short. This season, Burgundy and the plum shades are the new colors, and if they can be worn becomingly, it would not



Ten to one are the uses of a suit of wool velours, against the adaptabilities of the more formal velvet suits



The separate graceful coat of kitten's ear or wool velours is a welcome adjunct to any wardrobe or occasion



The formal suit may be of velveteen finished with fur and narrow braid matching the suit in color; and for colors, the new Burgundy or plums are very smart for those to whom they are becoming



"Setting her cap" becomes, in the parlance of the mode, making her hat a set with her collar. If they are of velvet, fur outlines the most becoming portions, such as the turned-down edge of the collar

be unwise to choose them in the darker shades. To most of us, it is something of a relief to have something besides blue, brown, and black, and even the green which was so much in evidence last winter. The suit mentioned above has a plain skirt slightly gathered across only the back and sides. Three rows of cording define a shallow yoke and are used across the sides only, where they are finished with arrowheads such as those which define the ends of the pocket on the coat. The kimono section of the coat is gathered into a normal waist-line, and is finished with a gathered skirt section, which is considerably longer in the back than in the front. The trimming is a high straight band collar of fur, which fits the neck loosely and is fastened at one side with a silk-covered oblong button hardly visible in the depth of the fur. Similar oblong buttons, with braid loops, trim the front. Instead, two bone buttons might be used at the top and two at the waist-line. The cuffs are also of fur—moleskin, fox, Hudson seal, or beaver. Should the wide bands of fur prove too expensive, velvet could be used in their place with a narrow band to edge the top of both cuffs and collar.

## A TURN-COAT POLICY

The suit of last year, if it was semi-fitted and of a fair length, might be remodeled after this style. By cutting it at the waist an arrangement similar to that in the sketch could be secured with small difficulty. If the skirt was moderately full, it can probably be left about as it is. Unfortunately there is no smart way of turning the narrow tailored skirt into the fuller one of this season. On the other hand, it is quite possible to wear a skirt only moderately full in a tailored suit, for, though some of the models are distinctly wide, others have a conservative width of three yards or thereabouts.

Quite different in type is the suit illustrated at the bottom of the page. This is a French model which shows the dressmaker's skill rather than the tailor's. The waist section is close fitting, the three-quarter-length skirt section flares

(Continued on page 144)



# A NEW WAY TO REDUCE

An Arrangement of Fulness  
Here and of Straightness  
There Solves the Problem  
of Stout Women's Clothes

**T**HE question of suitable clothing for stout women is one which is only too often treated inadequately; it is not approached with the really serious consideration that it requires. One sees advertisements of clothing for stout people and frequent displays of such clothing which, while it is sometimes suitable for certain types of stout figures, is rarely suitable for all types.

## SPECIAL TYPES

A shop in New York which has been studying this question for a number of years, has worked out a very interesting classification of stout figures. This shop claims that there are three distinct types of stout women, which it calls A, B and C. In the first (A) is the woman with the large bust, who is generally long-waisted and has comparatively small hips; in the second (B) is the woman who has a very large frame, is broad-shouldered, large-busted, and has large hips; and in the third (C), is usually the elderly woman who has a comparatively small bust with large hips.

In designing clothing the shop in question has endeavored, as far as possible, to keep these three types in mind. A special system of measurement has been worked out, and through this system many interesting points have been dis-



*In all-wool jersey sweater with the fulness fitted into a yoke; \$16.85; Italian silk, \$21.50. Dark poplin skirt with white stripes; \$14.75*

*In excellent coat for either day or evening wear is this model of chiffon broadcloth or velveteen. Velveteen, \$44.75; broadcloth, \$39.50*

*A semibelted suit of chiffon broadcloth gives the coveted straight line in the front yet arranges for fulness across the bust; \$49.75*

covered regarding the clothing of the average stout woman, if there can be said to be one, even of a type.

## A LONG-LINED EVENING GOWN

Most people who have considered the question of clothing for stout people only say superficially that long unbroken lines are an undoubted aid to the stout person—that she must wear stripes, as they accentuate a long line, and that her clothing must on no account be full. A more intimate study of the situation, however, shows that many of these observations are really superficial.

It is true that to a certain extent long unbroken lines are an aid, but it depends all upon where they begin and where they end; that is, a long unbroken line from the top to the hem of a costume in the center front or in the center back, is apt to be becoming. This is also true of a waist—a long line from throat to waistline is generally found becoming; but these same long lines continued all the way around a dress not broken over the bust, only accentuate the size of a figure.

In a dress such as the black satin dress suitable for dinner or evening wear illustrated at the lower left, a first glance might indicate that the semisurplice effect of the waist would accentuate size, but this leads to the question of tightly fitting clothing. If stout people would only realize it, they can wear comparatively full clothing. Even gathers, if properly handled, will conceal rather than reveal the size of the figure. A soft draping cleverly brought low in the front, as shown in the model just described, is very becoming to the large figure. The upper part of the bodice, filled in with black spangled net, does not accentuate the size of the waist or the size of the bust. The observer does not really know

(Continued on page 126)

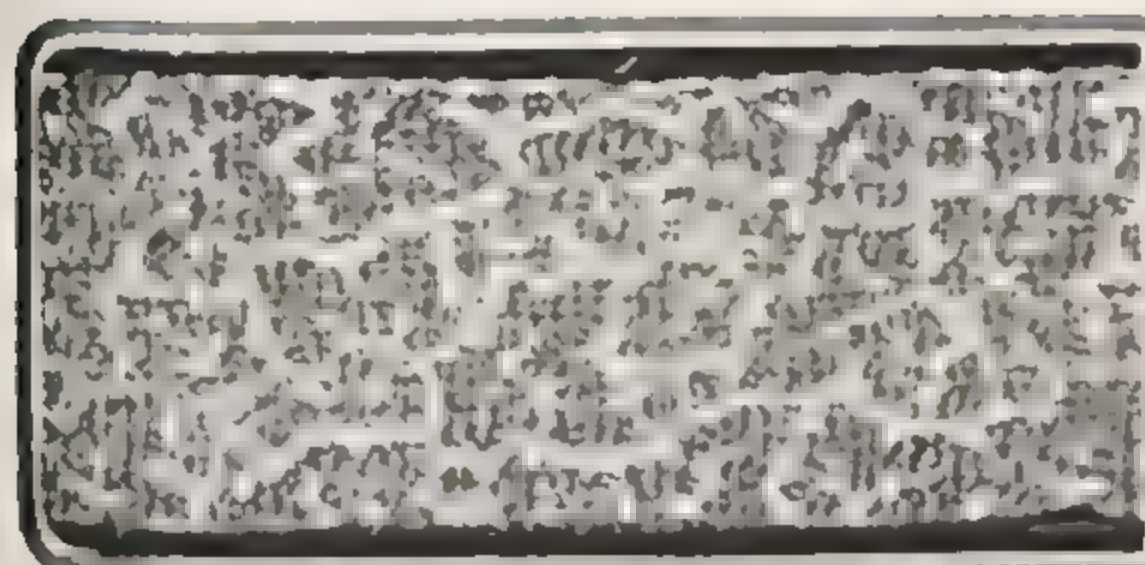


*A low draped waist-line in front, a diaphanous top, and a panel skirt give length of line in this black satin dress for evening wear; \$74.50*

*The best possible lines are given a large figure by this semifitted evening coat, tight at the top and full at the bottom; \$98.50*

*Tulle and Georgette crêpe compose a dress with a tunic long enough, and a top transparent enough, to be becoming to a large figure; \$44.75*

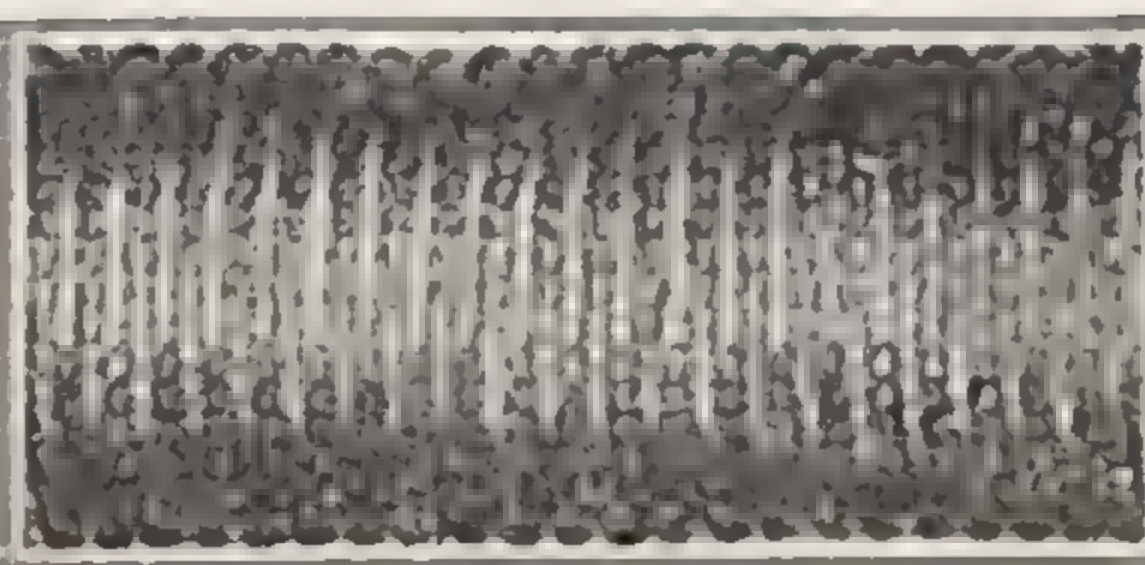




A metal ribbon brocaded to give the effect of moss spotted on a stone



A design similar to the gold braid at the right but worked in simpler form



Gold thread braid with the edges worked in a pattern of hanging moss



Metal ribbons come in all widths from half an inch even to six inches

## TRIMMING *the* MODE *to the* WIND *of* FASHION

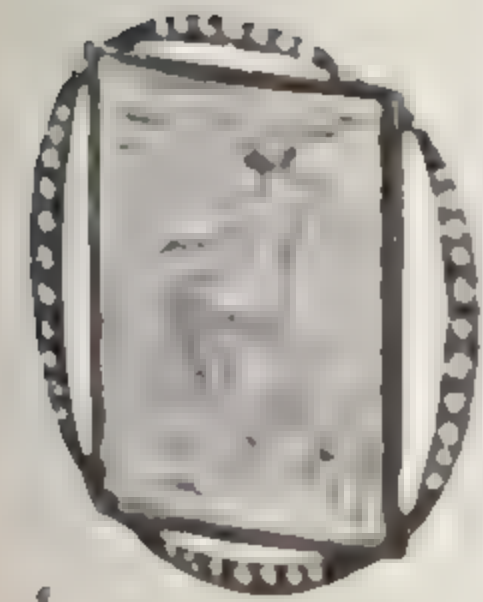
THE new trimmings, and there are many, abound in the glint of tinsel, beads, or iridescent paillettes. It is some seasons since the gowns have been trimmed so much as they are at present. This is particularly interesting since there has been such a hue and cry about getting materials. Nevertheless, there are some wonderfully beautiful new silks and chiffons in allover patterns, charming new bands, pailletted nets, buckles, and even flowers.

There is a consensus of opinion that Callot and Jenny have especially notable collections this season. With both houses the evening gowns are particularly lovely, and although some show no trimming save for a buckle or a bit of silver lace, there are others on which the spangled nets or the wide silver laces in Renaissance patterns are used with the smartest effect. The laces are a subject in themselves and have been discussed on another page, but the broad metal laces deserve an extra word. They are used on the bodices as well as on the skirts; the finished edge is often placed at the top of the corsage, and the lower edge is completed by the material of the gown.

### FABRICS BRILLIANT AS JEWELS

Callot has launched a new silk of which the surface is so plain that it shows to little advantage in the illustration at the bottom of the page, second from the left. This is known as "phoskine," and is a new weave of faille, showing a high luster which can only be obtained by a special process. This comes in many lovely shades and is a fabric of rare quality. Callot is also sponsoring the brocaded failles, one of which is shown third from the lower left. It has a pur-

Buckle of rhinestones used by Jenny across the back of a gown over a ribbon



A delicately carved cameo, quaint and square, set in a circle of rhinestones



Pointing a way to trim evening gowns, a design of black and white paillettes



A hook and eye of moonstones set in a metal rim from Jenny's prototype of rhinestones



A chiffon bodice like one used on a French model may be bought to top an evening gown. Trimmings on this page from J. Sidney Stern Co., Inc.



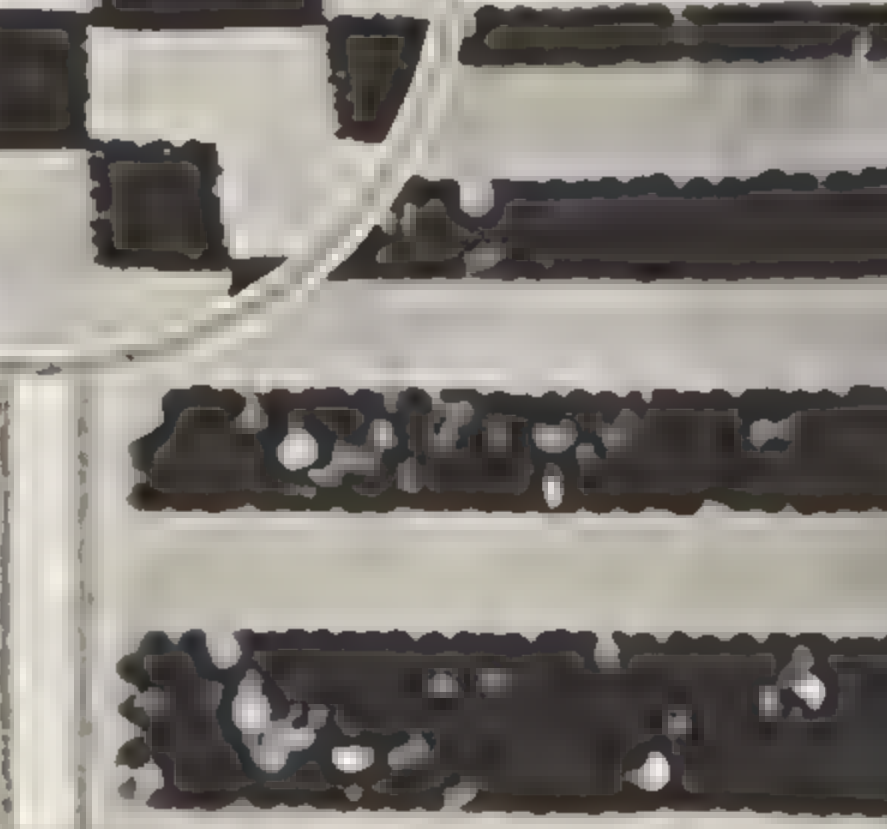
A tassel of black paillettes strung from a circle of rhinestones



A Georgette fancy for a dancing frock, a graceful vine of tinsel flowers



Pear-shaped medallions of pear-shaped paillettes at heart three bands



Black paillettes block off white net in a broken checkerboard pattern



Round paillettes overlap each other in great profusion on four bands



Beads of pastel tints like the embroidery are prominent on this beige chiffon

ple ground brocaded in dark blue and gold, a combination which gives delightfully rich tones. A material such as this makes the most dignified of evening gowns for the older matron, and is especially charming when relieved by tulle in a way known only to Callot. Another of these fabrics with all the brilliancy of jewels about it, is one brocaded in orange metal in a strange indefinite Indian design. It is illustrated second from the lower right. Though vivid in color, it is a soft

flexible material adaptable for many purposes.

Chiffon, as employed this season by Callot, has been embroidered in a tinsel allover pattern, such as that shown third from the lower right. Here, what little ground is to be seen is black, the Chinese pattern itself standing out.

### FOR THE PLAINER MATERIALS—JEWELS

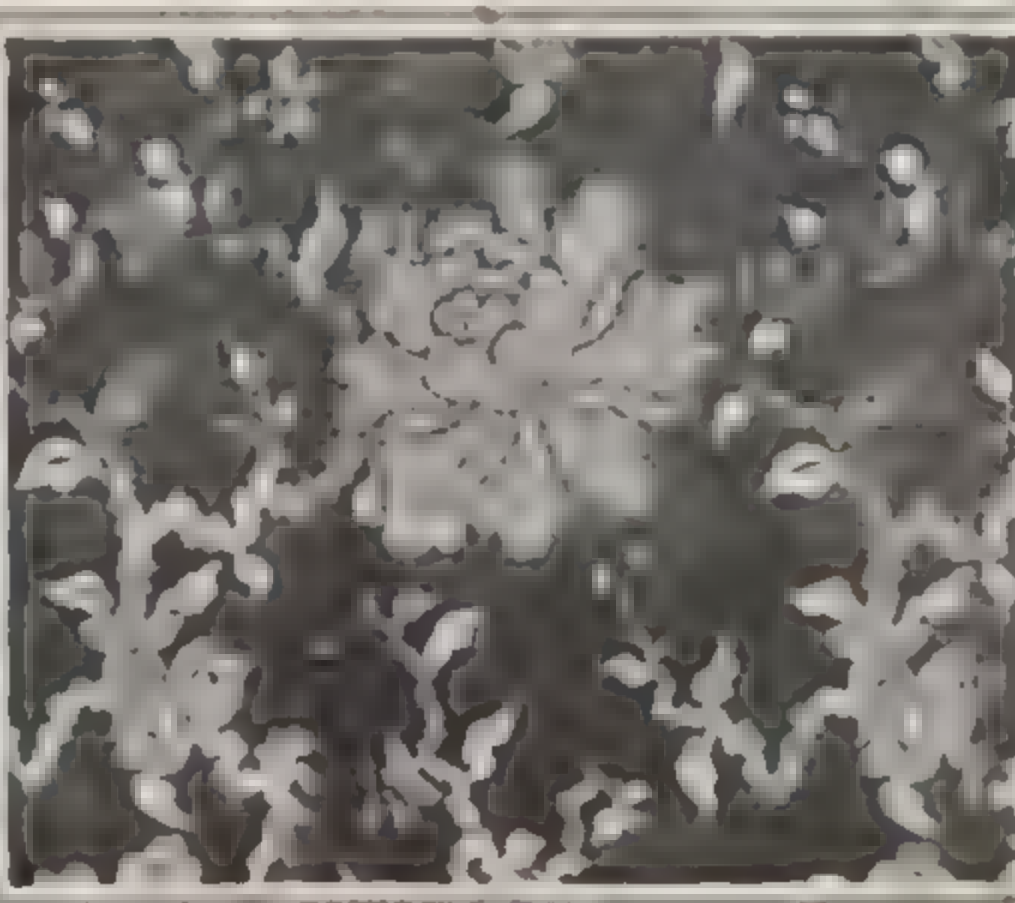
But not all the gowns are of such elaborate silks. There are many of plain or delicately brocaded failles, grosgrains, velvets, or tulle, and the only bit of sparkle to be found on them is a buckle such as the long one illustrated at the lower left. This is an ornament which has been used by Jenny, and shows a pretty arrangement of rhinestones in a filigree effect. Another is the square cameo set in a circle of rhinestones, shown at the extreme lower left. It could be used with equal appropriateness on an afternoon or evening gown. One of the attractive rhinestone buttons, in a filet pattern which lends itself to the softer dresses of lace or tulle, is shown at the extreme lower right of this page. Callot has used this button. For a tailored suit comes the metal scarab, shown

(Continued on page 140)

A metal scarab for the tailored suit doubly secured by hook and eye and chain



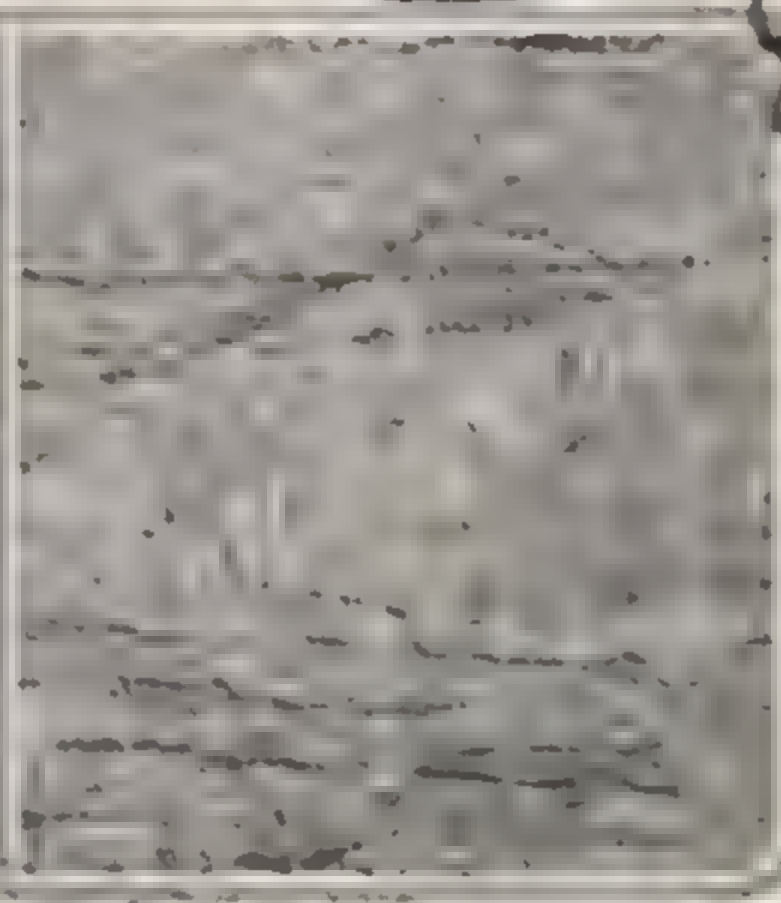
Callot's "phoskine," a new high luster faille, a fabric of rare quality, indeed



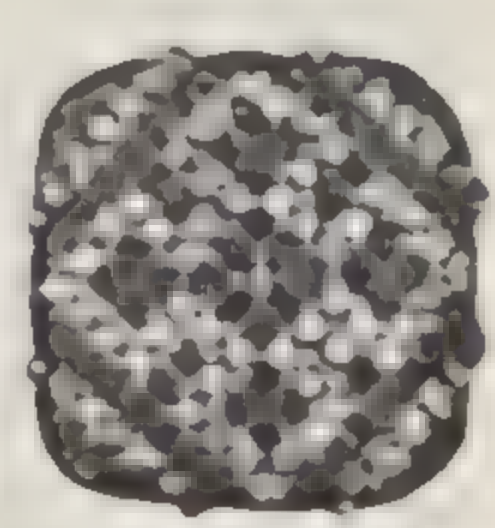
Dark blue and gold figures brocaded on a purple ground, a faille sponsored by Callot this season



Callot uses this black chiffon embroidered all over in tinsel in a design, Chinese and rather ornate



A fabric with the brilliancy of jewels about it is brocaded in orange metal



A fabric with the brilliancy of jewels about it is brocaded in orange metal



# THE DECORATIVE RIVALS OF PLAIN SILKS

Though Silks, Heavy, Supple, and Plain,  
Hold the Center of the Stage, There Is  
Room in the Wings for Novelty Weaves



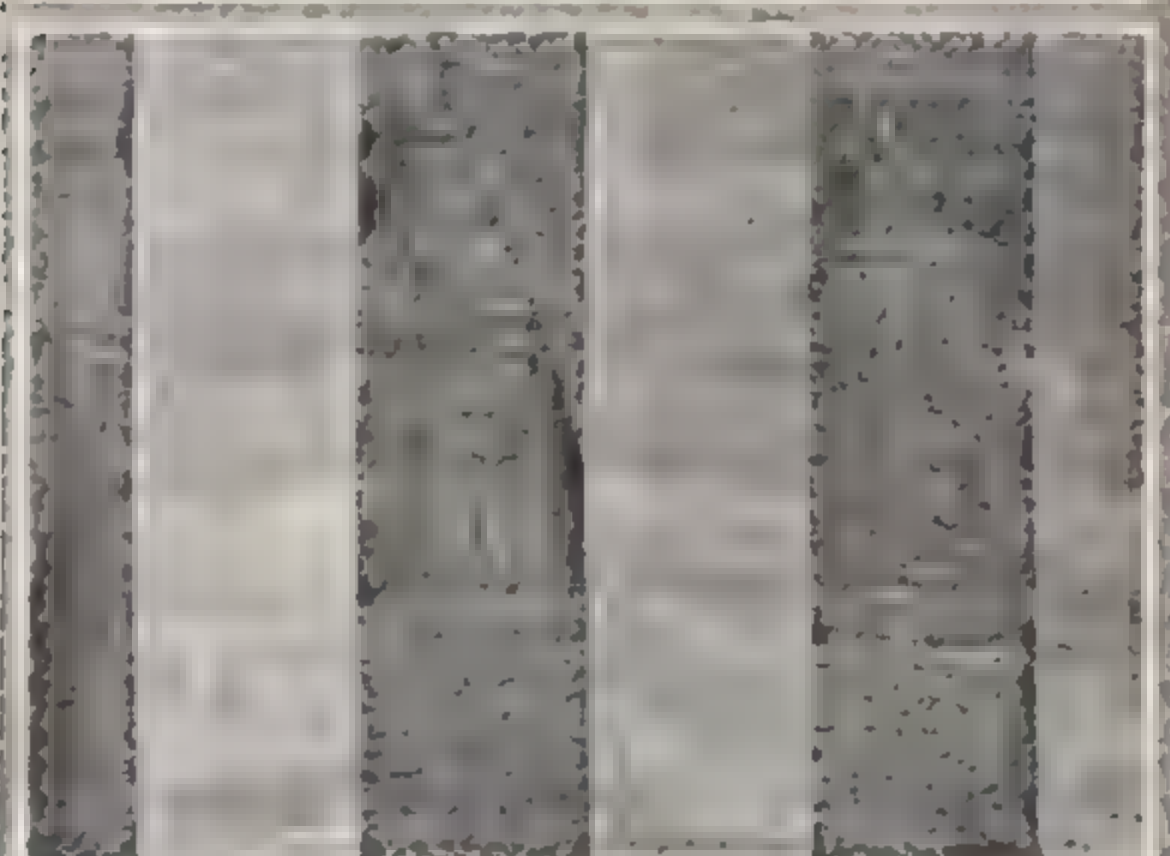
A very rich and handsome silk is "faillé façonné," a white faille brocaded in white satin in a conventional design of a single flower



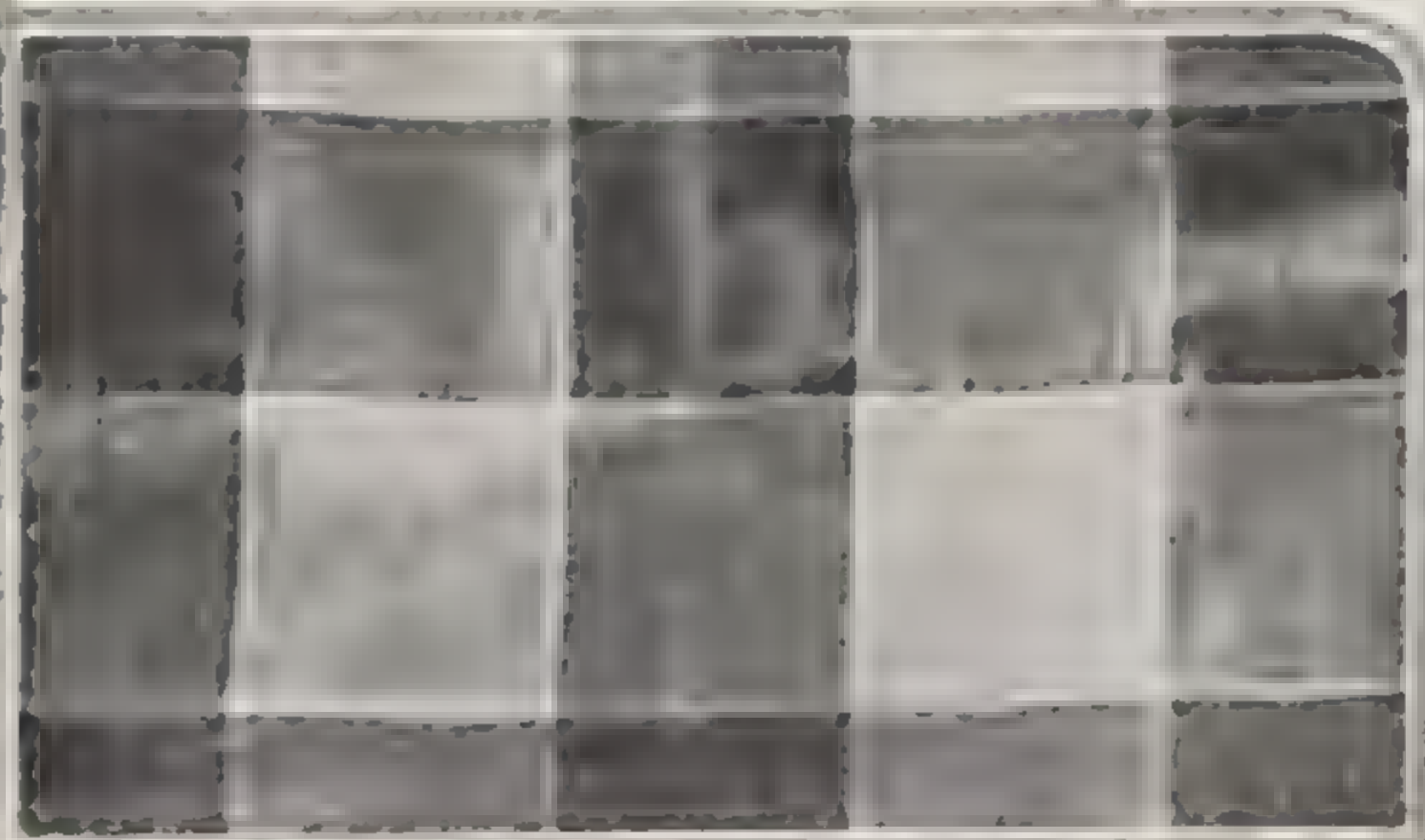
Cleverly woven is "Pekin metal," a white silk plaided with gold thread in a design suggesting the hand-woven colonial cozerlet



A possible successor of last year's Roman stripe, is "satin damas." This is a white silk with a tinsel stripe in herring-bone effect



Skillful dressmakers will work wonders with "broché metal Pekin," one of the best examples of the broad stripe in silk and metal

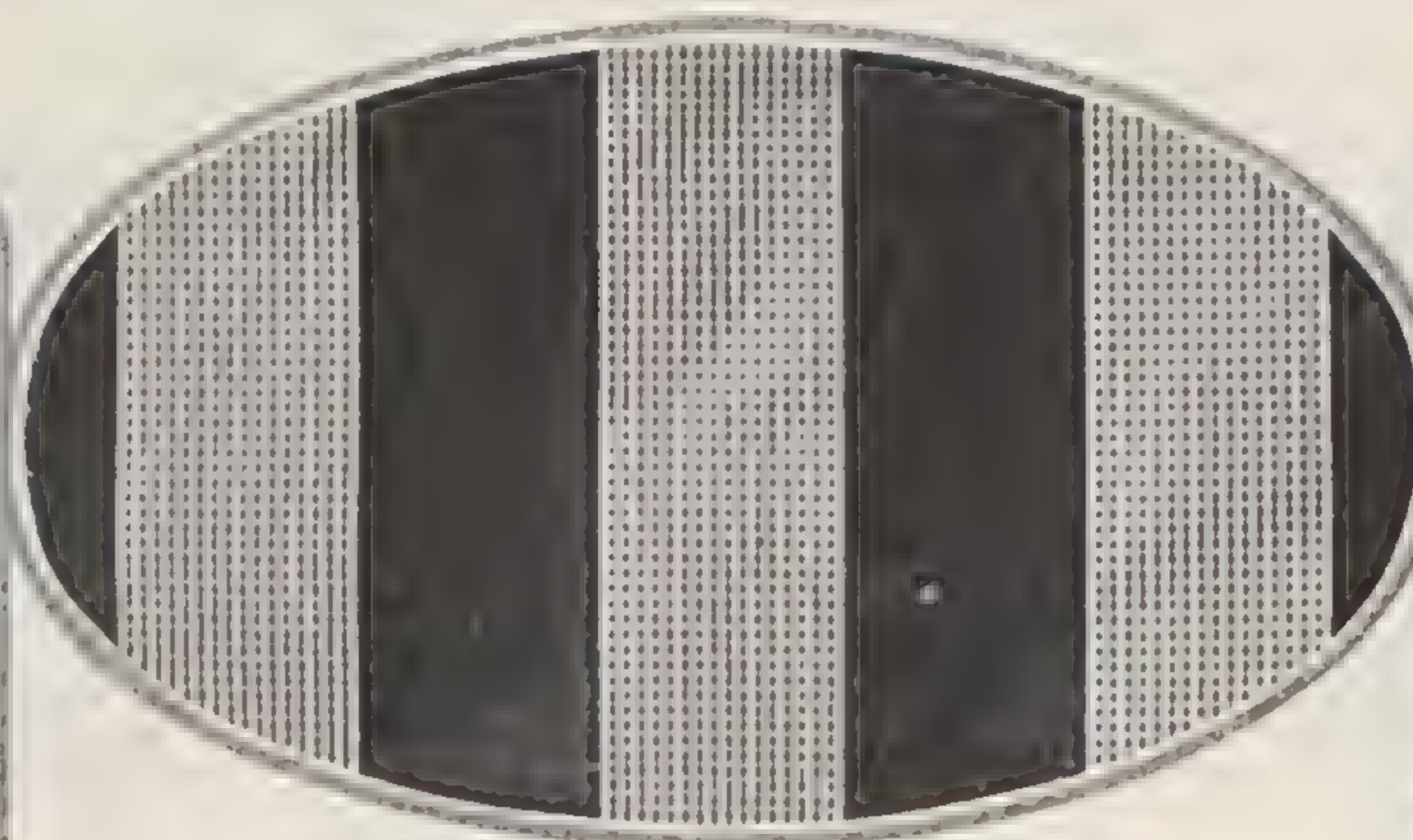


A successful novelty for afternoon wear is a taffeta plaided in gray and black with a tiny line of violet to define the plaid. Five silks at the left of the page from E. L. Brady Co.

THE new silks are not only closer in weave, which makes them stiffer, but in many instances they are rendered heavier by brocading or self stripes, which vary the plainness of the weave. With the coming of the fuller skirts and of the puffed and looped skirt, materials have gained in substance. The soft clinging charmeuse of a few seasons past would be entirely unsuited to the fashions of to-day. The heaviest satins are replacing it and in some instances the old-fashioned duchess satin is used not only in black for street gowns, as Callot has used it, but in white, soft gray, and delicate colors for evening wear. Even taffeta is being replaced by faille, both in plain weaves and in piquantly brocaded effects; and grosgrain, which is somewhat similar to faille, but has a tighter weave and is therefore stiffer although not heavier, is by some houses preferred to faille. The word "stiff," however, must not be taken to mean a fabric that is not pliable, for although there is decided substance to the new grosgrains and satins, they are not unwieldy fabrics, but lend themselves pliantly to the present mode of puffs and flounces.

## VARYING THE WEAVE OF SILKS

Plain fabrics will be worn to a great extent, but novelties are not lacking this season. A very pretty weave of grosgrain, shown at the upper right on this page, has a self-colored satin medallion which is effective and not too conspicuous. It is interesting to note that although the weaves are varied, variety is gained with figures in the same, not in contrasting colors, except in the case of tinsel materials, which this season are in colors or silver and gold. A good example of a plaid in self tones is shown at the right, in the second illustration from the top of the page. This material is of satin and a moiré grosgrain interwoven and, although the coloring is the same, there is a shading of tone which is most pleasing. Another instance of varied weave in self tone is "faillé faille," at the upper left on this page, which shows a white faille brocaded in satin in a large conventional flower pattern. The self colored plaid is well exemplified in a surah silk with a satin plaid of the same tone, pictured at the right of this page, in the middle. This is to be had in all colors as well as in black and white.



Taffeta in a fine green and brown check broadly striped with brown satin lends itself pliantly to the mode of puff and flare. This silk and the five at the right from Harry Angelo Co.

## CLEVER TRICKS WITH METAL THREAD

When silks are not brocaded in self tones, the weave is often varied by a metal thread introduced in a variety of ways—such as medallions, herring-bone stripes, plaids, or even plain broad stripes. A material which is charming and quite unusual is shown at the right, the second from the bottom of the page. This grosgrain, which comes in white, gray, and delicate colors, is broken by a double satin stripe and brocaded in silver flower sprays at intervals. This is one of the prettiest materials of this character—and there are many of them.

"Satin damas" shown at the left, in the middle, is a white silk with a tinsel stripe in herring-bone effect, which is quite unusual and which is suited to many uses—for a gown, as trimming, or as the material of sash or train to be combined with a plain fabric. More usual, yet very effective, is the "broché metal Pekin," illustrated at the left, the second from the bottom of the page, which is a pink silk with a metal stripe, either of gold or silver. The coloring in this material is lovely and its possibilities in the hands of a skilled dressmaker are many.

"Pekin metal" is the name given the material shown at the left, the second from the top. This is a clever weaving of white silk plaided with gold, and the effect is not too striking, although the contrast seems strongly marked in the reproduction.

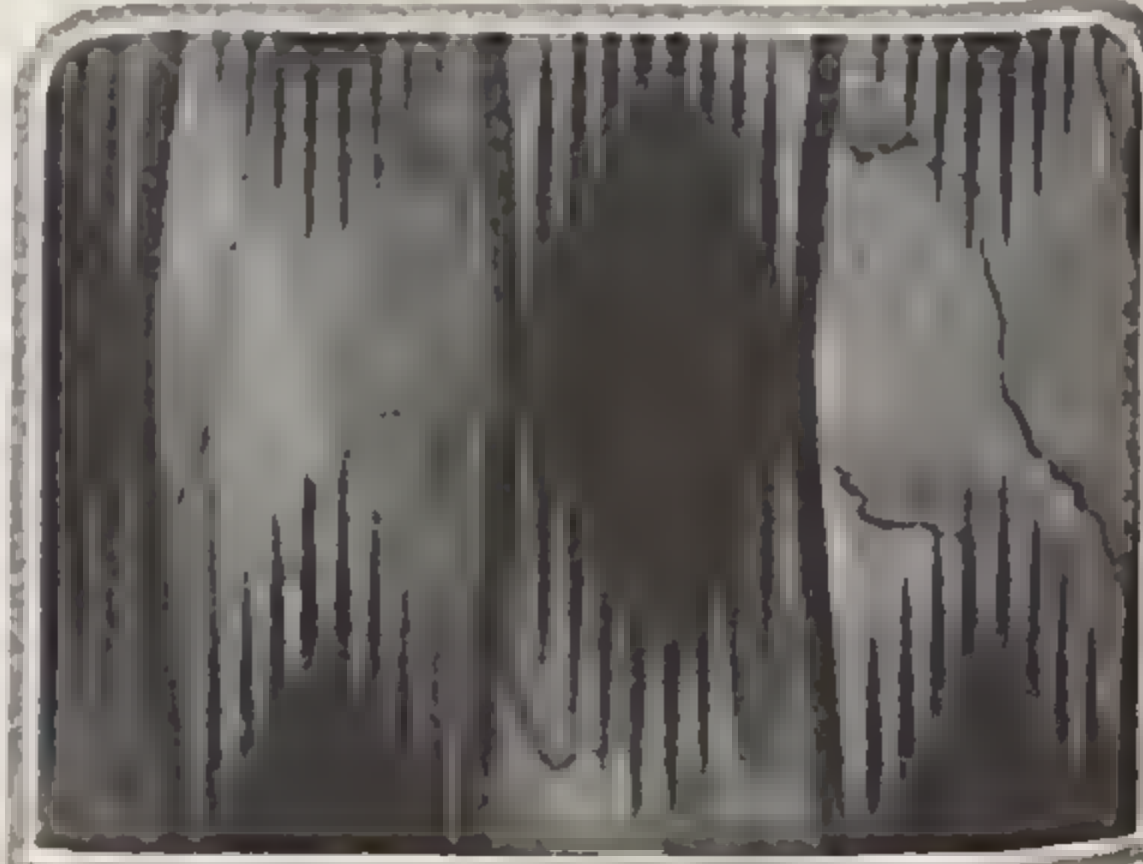
Two successful novelty silks are shown at the left at the bottom of the page. That at the extreme left is a gray and black plaid taffeta with a violet stripe defining the plaid. The silk shown in the middle at the bottom of the page has alternating broad stripes of satin and taffeta. The satin stripe is in brown and the taffeta stripe is in a fine check of green and brown. Both these silks are especially adapted to afternoon frocks.

Among the sheerer stuffs there is little that is novel except the chiffons which are braided or embroidered with a silver or gold thread. Voile braided in gold thread between lines of hemstitching is a pretty novelty, imported by Angelo, which is shown at the lower right corner.

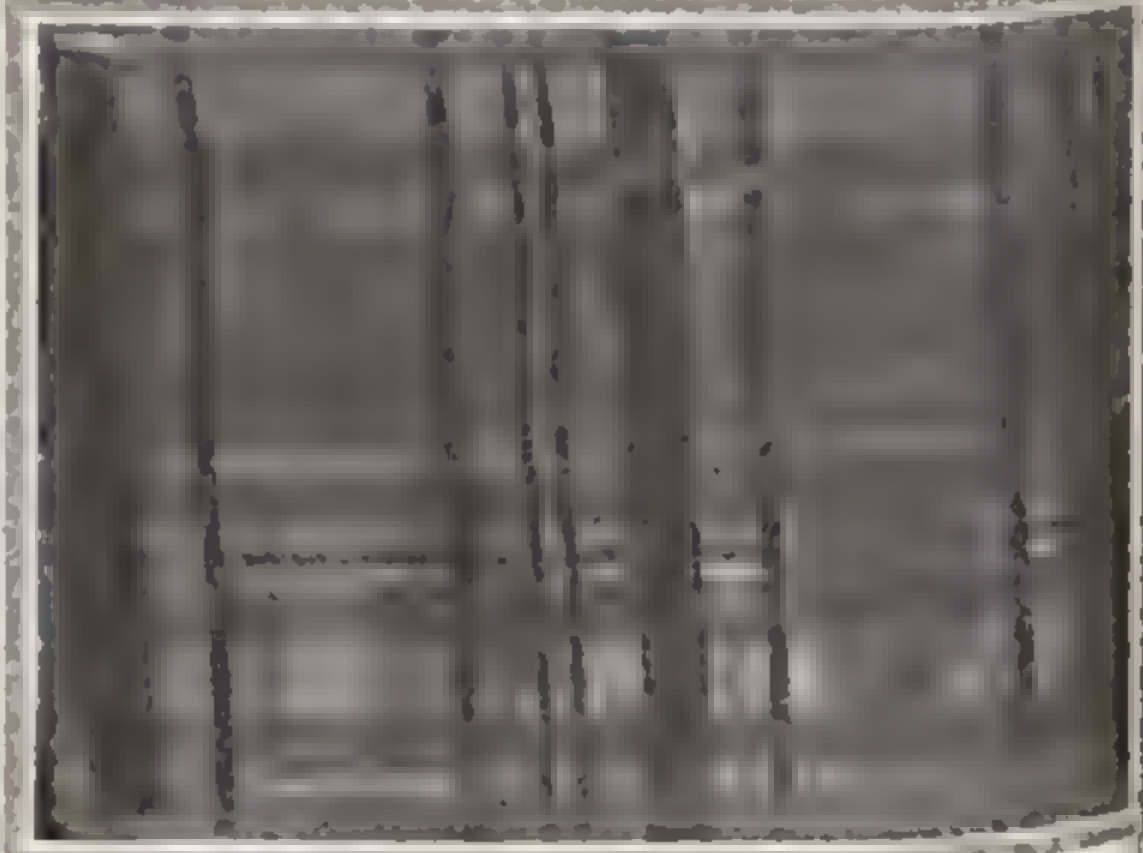
Although the novelties in the newer silks are illustrated here, the fact must not be overlooked that much plain faille, grosgrain, velvet, and tulle will be used. Honors are divided in the brocaded failles between the small figures in colors and tinsel and the rather large medallions.



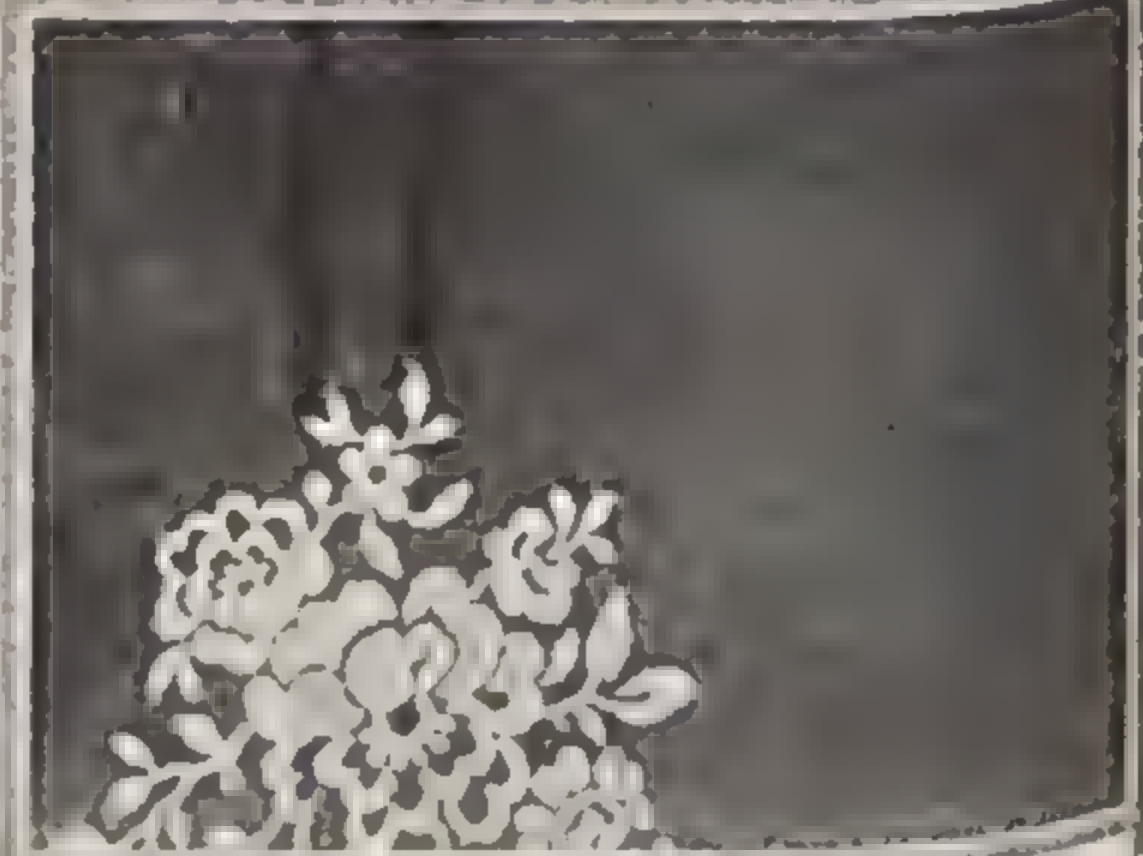
A very pretty weave of grosgrain, heavy but pliable, is figured with a self colored medallion in satin, which is irregular and unobtrusive



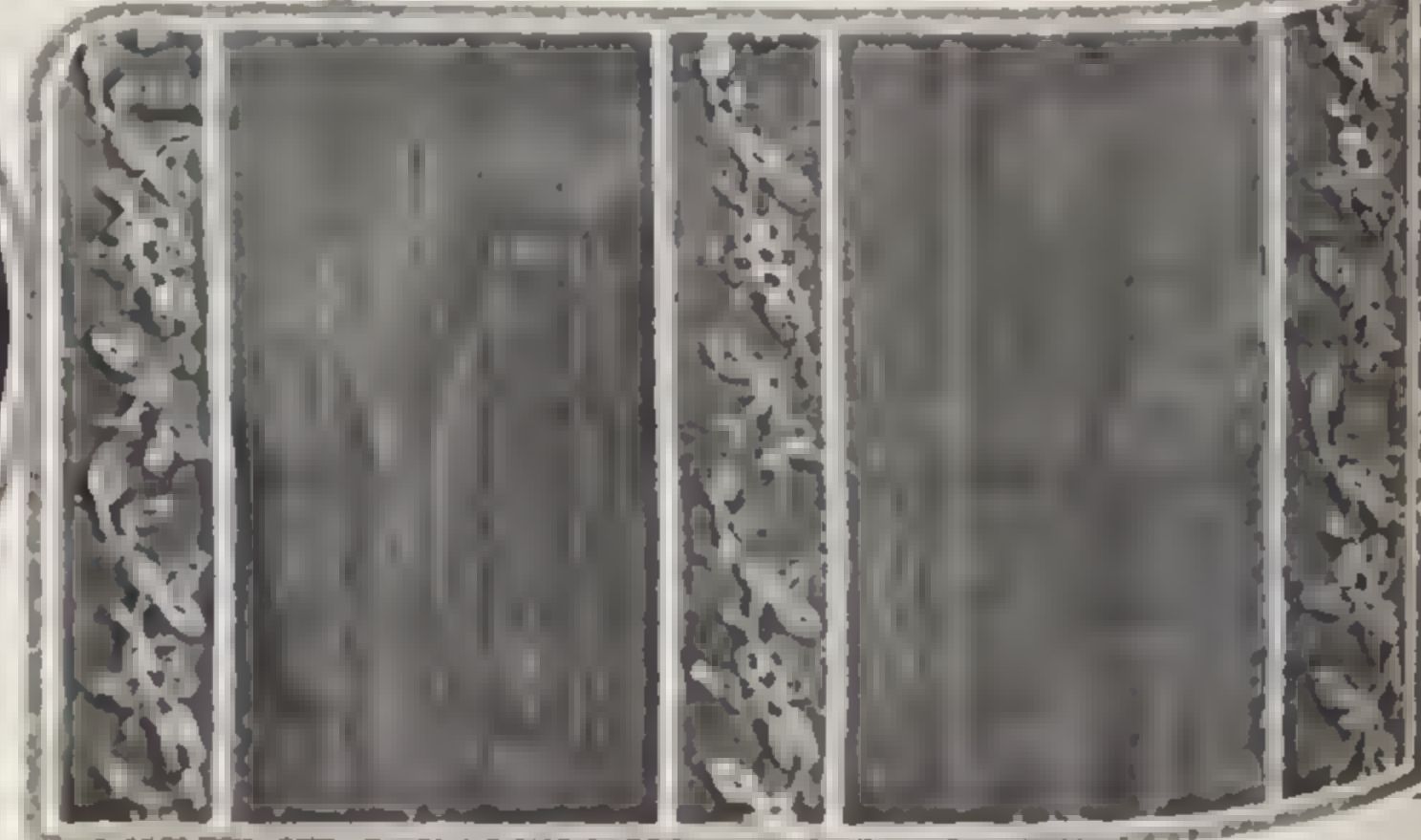
Satin and grosgrain interwoven give the increased substance without stiffness which is required for wide skirts and looped draperies



Somewhat softer than grosgrain or faille, yet firm, is a surah silk with a plaid of wide and narrow satin stripes in self color



Among the prettiest of the tinsel brocades is a grosgrain in delicate colors with double satin stripe and flower sprays of silver thread



A notable new comer among the sheerer stuffs, the newest of which make much of embroidery in metal threads, is a voile braided with gold thread between lines of hemstitching



## VOGUE PATTERN SERVICE

Frocks for the League of Consumers of  
the Social Cup of Tea and by Design  
Suited to Velvet, Chiffon, or Satin



Nos. 23192-23193  
Three thicknesses of chiffon in mulberry shade, with a touch of flesh colored tulle at the neck and of brilliant color in the bead motifs

No. 23156  
The new princesse frock is semifitted, eliminates every suggestion of stiff lines, and is usually somewhat modified

Nos. 23178-23179  
This frock is ideal for periwinkle blue taffeta with a vest of silver lace and the belt of narrow silver galloon

Nos. 23158-23159  
To meet winter winds, a frock may wisely replace by a vest of fur the chiffon or organdy vest of summertime

Nos. 23186-23187  
Width is given in this skirt by fulness hung from a back yoke which terminates at the side fronts. Applied straps ornament the front

The patterns illustrated on this and the following pattern pages are in sizes 34 to 40 inches bust measure, 24 to 30 inches waist measure, and 35 to 41 inches hip measure, unless otherwise specified. They are priced at 50 cents for each waist, suit coat, skirt, child's, or lingerie pattern, \$1 for complete costumes, one-piece dresses, long negligees, and for separate wraps, unless otherwise specified. If two numbers are given, the first number always designates the waist, if the design is a dress; or the coat, if the design is a suit.



Nos. 23165-23166  
Chiffon velvet is suggested for the four-tiered skirt and the overblouse, and chiffon is smart for the underblouse

Nos. 23120-23121  
A black satin frock with the waist braid-bound is worn with a chemisette of organdy and belted with black suede

No. 23175  
An unbroken line from the shoulder to the edge of the skirt is always a becoming line, emphasizing slenderness

A pattern illustration, directions, and material requirements are given with each pattern. Order from Vogue Pattern Service, 443 Fourth Avenue, cor. 30th Street, New York City. Vogue Patterns may be bought at 149 Tremont Street, Boston, Mass.; Room 304, Empire Building, 13th and Walnut Streets, Philadelphia, Pa.; Ye Gift and Favour Shop, 162 Post Street, San Francisco, Cal.; The Flower House Studio, Charles and Hamilton Streets, Baltimore, Md.; and Rolls House, Breems Building, London, E. C., England.



THE ACCEPTED FASHIONS IN THE  
FROCKS OF TO-DAY AND TO-MORROW



No. 23155

This one-piece frock topped with organdy collar, may, if desired, be made with waist and skirt separate; pattern, \$1

Nos. 23196-23197

The smartest of morning frocks is of bordered serge hand smocked with silk, and made with a square-cut neck



Nos. 23173-23174

To note: that the back of the waist and the girdle are cut after the most novel fashion in one loosely fitting piece



No. 23163

A one-piece frock of blue serge with the raglan sleeves and full side panels of black or blue plaid silk; pattern, \$1



Nos. 23176-23177

New serge for the newest dresses is bordered in a Grecian design and the front panel is a different material to simulate a petticoat



Nos. 23198-23199

A frock of satin may have its hem and high standing collar of fur or velvet, with the underbodice and puffed upper sleeves of chiffon

Nos. 23180-23181  
The redingote of velvet or cloth when worn over a full skirt of crêpe or chiffon is undoubtedly one of the favored models of the season



Nos. 23169-23170

Chéruit advocates such wide full skirts as this, made of velvet and edged with fur; the collar is smart also, made of matching fur



Nos. 23184-23185

Topping a blue and green plaid taffeta skirt is a blue serge waist worn with a white organdy chemise very finely tucked



## SUITS WITH A LENGTH OF COAT AND A WIDTH

## OF SKIRT TO SUIT THE MOST VARIED TASTES



Nos. 23203-23204  
The very becoming collar is perhaps more becoming when left open; the fur-banded coat is a very graceful length



Nos. 23132-23133  
A smart way to swing a circular skirt, a new fastening, and a high collar recommend this winter suit to favor



Nos. 23134-23135  
The convertible collar, buttoned high, may be made doubly fetching by facing it with a vivid shade of velvet



Nos. 23188-23189  
The new silhouette calls for the slightest of curves at the underarm seam and a skirt wide, but not necessarily flared

THE width of skirts and their flare, as well as the length of suit coats, are features to consider carefully, for they frankly date a suit either of to-day or of a past season. It is fortunate that among the different types of suits favored there are

certain coats long and certain coats short, with sleeves as varied; and skirts are both wide and flared and conservatively narrow. But neither coats nor skirts are of indiscriminate lengths and widths; the mode directs them carefully even in their obvious vagaries.



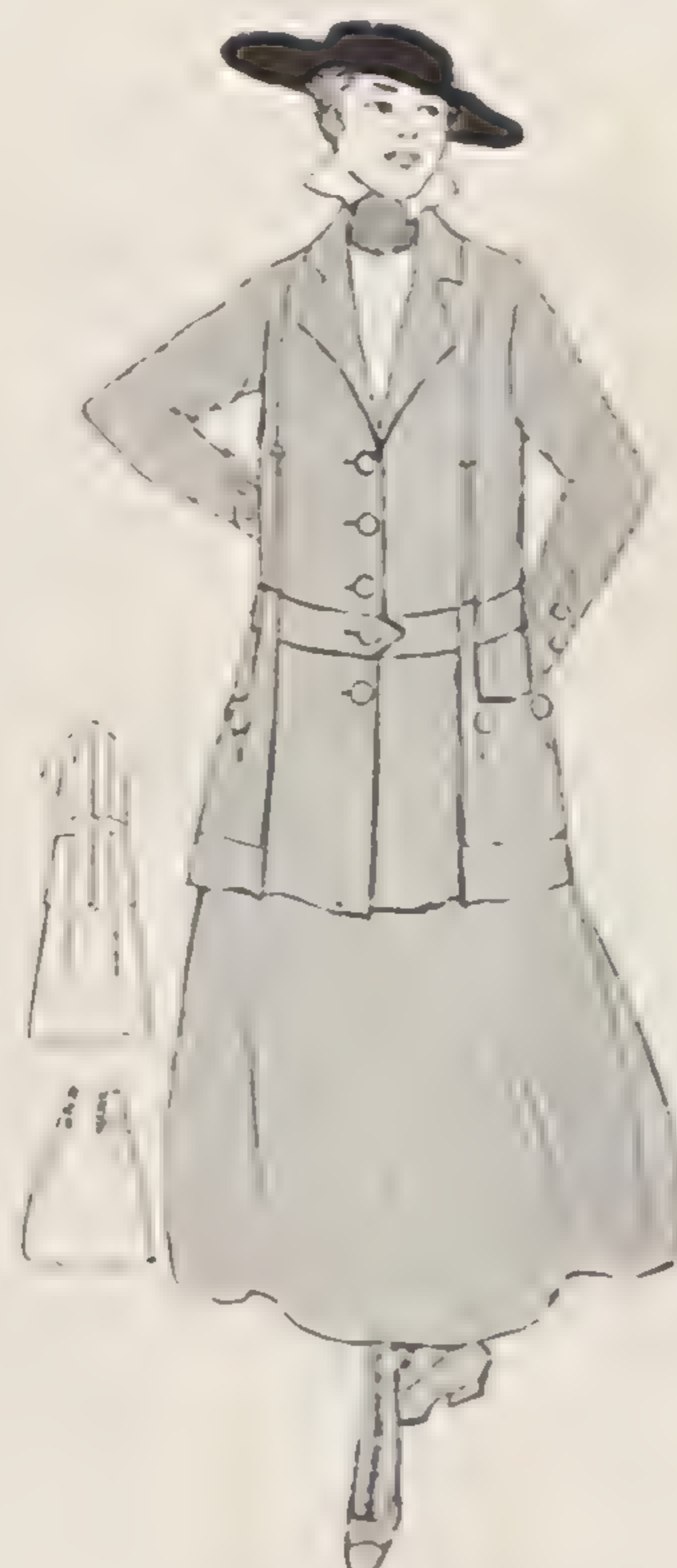
Nos. 23128-23129  
The hip yoke of the skirt is cut in one with the front and braided; the hip-length coat features the new curved underarm seam



Nos. 23153-23154  
The new collar, side fastening, and the wide band trimmings are worthy of notice in one of the suits for more formal occasions



Nos. 23130-23131  
Godet plaits are used successfully in a coat swung from the neck; the comfortable vest is attached to the collar at the center front



Nos. 23136-23137  
For a service suit, a Norfolk model made of tweed or homespun is always practical; the pockets on this one are unusual





Nos. 22999-23000  
In an exceptionally graceful waist, the front, back, girdle, and rounded girdle ends are cut in one piece

Nos. 22656-22657  
A favored garment of this autumn is the long red-ingote, often worn over a skirt or frock to match

Nos. 22805-22806  
The dropped armhole, the revival of which has met with such favor, is marked by embroidery

Nos. 23182-23183  
Raglan sleeves, a double belt, and the tailored manner of effacing the blouse fulness are points of note

Nos. 23124-23125  
This model was of black satin, bound with black silk braid, buttoned with gray pearl buttons

Nos. 22931-22932  
A separate coatee of material matching the skirt is useful for wear over a separate blouse

EVERY WARDROBE DEMANDS AT LEAST ONE FROCK WHICH MAKES SIMPLICITY ITS VIRTUE NOR ASKS AID OF TRIMMING

WHERE TRIMMING IS LITTLE OR NONE, THE LINE MUST BE ABOVE REPROACH AND THE COMBINATION OF MATERIALS CLEVER



No. 23001  
Velveteen is suggested for this model; the pocket flaps are faced with white satin striped widely with black velvet; pattern, \$1

Nos. 22981-22982  
For the practical frock of serge, the detachable vest of tub satin is a becoming and serviceable accessory. Autumn welcomes checks



Nos. 23118-23119  
A two-piece frock of gray satin finds in gray angora the exact finish needed to bring out its soft color

Nos. 22959-22960  
A frock of satin and bead embroidery when worn over a separate guimpe of chiffon is both smart and simple



Nos. 23190-23191  
A most successful way to eliminate the necessity of trimming is to combine plain and striped material

Nos. 23122-23123  
If skirt be of velveteen, hip-yoke and blouse of satin, collar, organdy, belt, velveteen, trimming is "de trop"





No. 22685  
Bead trimming is new and very effective when used to trim a blouse of tub satin fashioned on simple lines

No. 23053  
A smart way to fasten a blouse, likewise to collar it, and a pretty way to trim at least one revers—the prominent one

No. 22921  
With a dark navy blue taffeta blouse, tiny ruffles, collar, and plaited cuffs of crisp organdy are always becoming

No. 22614  
A new way to combine striped with plain material effectively; the inserted front is both plaited and striped

No. 22901  
The detail of the tucked collar and the deep vest-line both in back and front are to be especially noted as new

BLouses ARE INFINITELY VARIOUS AND RECOG-

NIZE BUT ONE DEFINITE AUTHORITY—THE MODE

THE new colors for the blouse that is to match or harmonize with the suit are very beautiful; subterranean green, blackberry, field mouse, and the plum and blue nuances—these are but a few of the most delightful of them. A very lovely shade of green jade and one of sulphur yellow

are to be favored, while flesh and white will be worn as much as ever. "Bleu d'horizon" is one of the latest colors sent us from Paris. It is a soft blue with just a hint of gray in it. "Garibaldi" is one of the new deep dark reds, and "bersagliere" is a dull green, as dark for green as midnight blue is for blue.

No. 22786  
When cut just snug enough to fit easily, a blouse, made basque-like, is highly favored

No. 23054  
A jacket-like bodice, recommended for its new lines and its generally trig appearance



No. 22882  
A blouse of striped tub silk may have the collar and revers finished with fine plaiting of plain silk

No. 22282  
Chérut shows many of her models girdled in the simple but smart fashion of this long Russian blouse

No. 22922  
The double jabot has been revived and the finish for the collar and cuffs repeats the frilled effect

No. 22559  
Patterns for both taffeta overbodice and voile underbodice are included in this pattern; price, 50 cents

No. 23052  
The yokes and the little two-buttoned vest may be of silk and the blouse proper of Georgette crêpe





No. 23143  
The edges of the new collar are finished with tiny eyelets through which ribbon is laced



No. 22880  
A blouse unusually becoming because of its simplicity is cut with an unusual collar



No. 23144  
V shaped inserts are of tucked or striped material joined to the blouse with fancy stitching



No. 22821  
The back panel and vest of a tub satin blouse are effectively made of Georgette crêpe

# BLOUSES PATTERNED

# AFTER THE NEWEST

# FANCIES OF THE HOUR

# —AND FOR EVERY HOUR



No. 23202  
A new odd line for the set-in contrasting vest which is trimmed with buttons and with loops made of the material



No. 22782  
With the pattern of this blouse, the pattern of a two-piece lining is given, to which the sleeves may be attached if preferred



No. 23201  
The yoke and back and front panels are cut in one and may be of tub satin; the upper sleeve and lower blouse are silk crêpe

# CHIFFON, CRÊPE, TUB

# SATIN, TUB SILK—THE

# MEANS TO MATE-

# RIALIZE THE BLOUSE



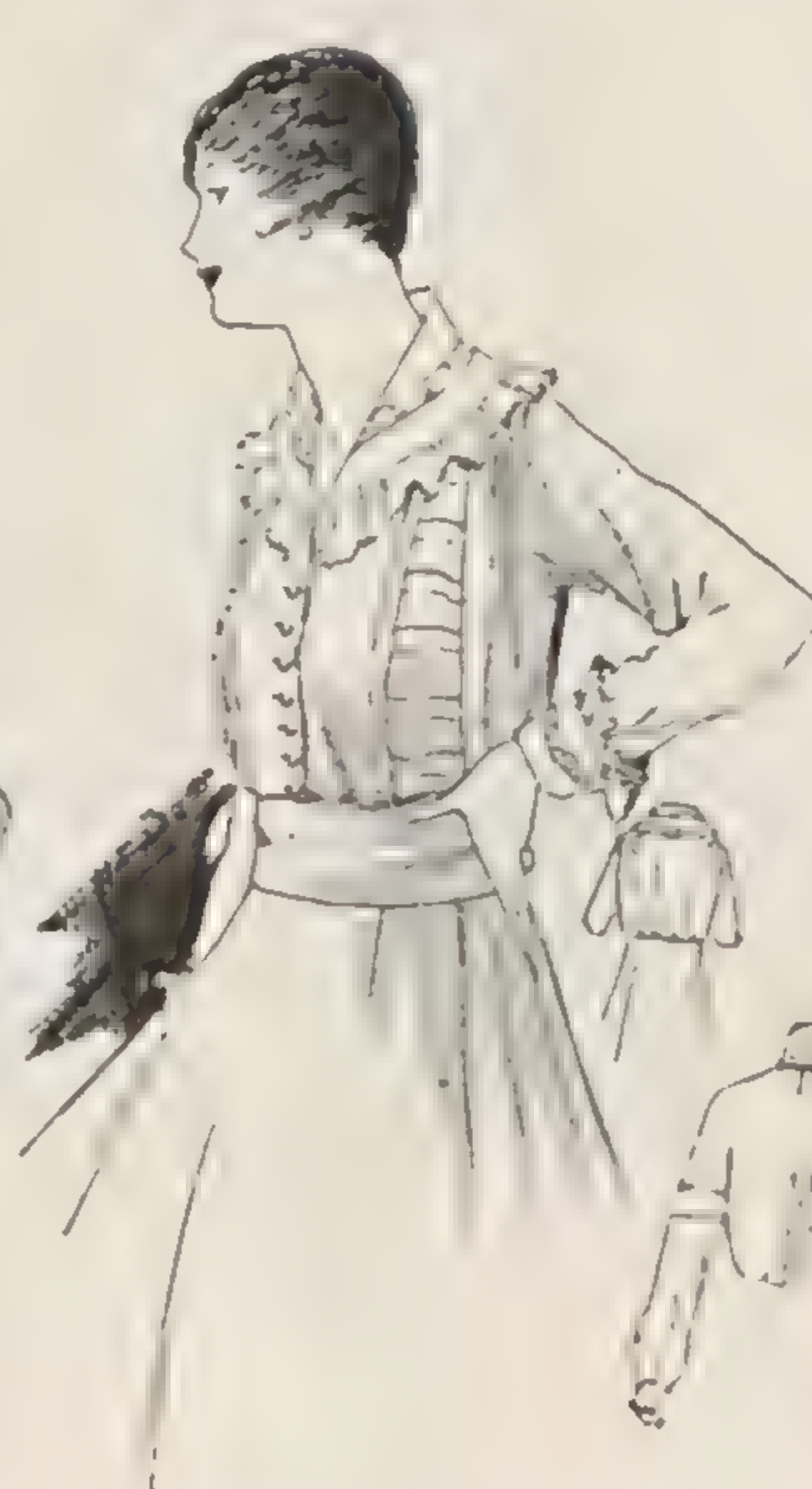
No. 22920  
The front panel and front of the collar are cut in one piece and the back panel and back of the collar in another



No. 22919  
A blouse and a separate coatee, to be made of striped silk, are included in this pattern; price, 50 cents



No. 23142  
Paris shows us a way to cut the simplest of blouses with new collar and new yoke in but the one piece



No. 23141  
For the Georgette crêpe blouse inserted panels and deep rolled collar and cuffs are sufficient trimming



No. 23051  
Lines of hemstitching make a simple trimming and are in character with this charming surplice waist





No. 23139  
An informal dance frock simple to make may be cut in one piece and shirred or smocked at the waist-line; pattern, \$1



Nos. 23043-23044  
The back of the bodice and the skirt hem are treated in a new fashion; and pearls hold the bodice and catch up the hem



Nos. 23205-23206  
Tulle are the sleeves and tulle shirred on a cluster of three cords veils the front of the short-waisted bodice



Nos. 23161-23162  
The bodice is close and yet not too fitted, and merges into sash-ends at the back. The overskirt cascades smartly over the hips



Nos. 23194-23195  
How to use the width of the material for the length of the skirt and achieve thereby a soft drapery is shown in this frock

BY THE GLEAM OF METAL TISSUE, METAL LACE, AND BROCADE ARE EVENING GARMENTS KNOWN



No. 22773  
Fur-trimmed coats of dark velvet may act as separate wraps for afternoon or for evening; pattern price, \$1



No. 22741  
An all-enveloping coat of brocade, fur-trimmed, is the favored evening coat for the winter; pattern, \$1

METAL tissues and metal brocades veiled with gossamer tissues shimmering with crystal or colored paillettes are unquestionably the most favored fabrics for the winter dance and dinner frock. Many are made with three or four thicknesses of tulle or chiffon hung over a rather narrow straight underdress of silver or gold tissue. Silver has the preferred place. Sleeves are making a shy appearance in tiny puffs or draperies, but even such an apology for sleeves is often still lacking.



No. 23209  
The yoke, sleeves, and front and back panels of this charming evening coat are cut in one; pattern, \$1



No. 23207  
A dance frock of velvet is trimmed only with galloon and two jeweled buttons where it fastens; pattern, \$1



Nos. 22894-22895  
Metal tissue in evening frocks glitters through several thicknesses of tulle; the bodice is faced with color



Nos. 22892-22893  
A formal dinner gown with the dignity of the princesse line and a square-cut train below the short skirt



Nos. 22835-22836  
A pastel plaid evening frock boasts an overskirt which cascades at the back; Paris advocates the cascade





No. 23157  
Top-coats of duvetyne, trimmed with fur and of seven-eighths length, are practical acquisitions to the winter wardrobe; pattern, \$1



Nos. 23047-23048  
Striped velvet or satin with the stripes matched after the fashion of this design eliminates other trimming



No. 22973  
A hand-smocked dress of crêpe makes an unusually charming as well as a practical house frock; pattern price, \$1



Nos. 23016-23017  
The graceful and novel overskirt is cut in one piece with the waist and is therefore included in the waist pattern



No. 22669  
A well-hung, three-quarter-length, slightly circular top-coat has collar and cuffs of fur, and a belt in back only; pattern price, \$1

VELVET OR SATIN OR CRÊPE OR CHIFFON, OR ANY OF THESE

STRIPED WITH ONE OF THE OTHERS, FASHIONS DRESSES FOR

WINTER AFTERNOONS—OVER THEM ARE FUR-TRIMMED COATS



Nos. 22871-22872  
The close bodice may be of velvet, fur edged, and the sleeves and the skirt may be of satin, also fur edged



Nos. 23027-23028  
Included with the pattern of the underblouse is that of the overblouse for 50 cents. The skirt is shirred in panels



Nos. 22875-22876  
Moire striped satin combines with satin in this frock of pointed skirt section and surplice waistcoat



Nos. 23070-23071  
Velvet is suggested for overblouse and over-skirt, and satin or chiffon for underblouse and underskirt



No. 23152  
The top-coat of seven-eighths length may be used as a suit coat if a skirt is made of the material; pattern, \$1





Nos. 23106-23107  
Sizes 16 and 18 years, and 34 and 36 inches bust measure. Bretelles of the skirt material make a separate blouse and skirt into a costume



Nos. 23101-23102  
Sizes 16 and 18 years. Crisp jade taffeta with jeweled jade buttons and a sash of silver galloon will make this a most formal dance frock



No. 22728  
A velvet coat cut this length makes a costume if worn with a dress of silk trimmed with the velvet of which the coat is fashioned; pattern, \$1



Nos. 23104-23105  
Sizes 16 and 18 years, and 34 and 36 inches bust measure. The kimono waist and overblouse are included in one pattern for 50 cents



No. 23103  
Sizes 16 and 18 years, and 34 and 36 inches bust measure. A one-piece frock of blue serge bound with black braid for school; pattern, \$1

FOR THE SCHOOLGIRL: THUS IS SHE CLOTHED FOR DAY

AND FOR EVENING—TOP-COATS FOR LATE AUTUMN



Nos. 22830-22831  
Sizes 16 and 18 years. For white chiffon a sash of silver and a La France rose are suggested



Nos. 22856-22857  
Sizes 14, 16, and 18 years. The underblouse and overblouse are in one pattern, 50 cents



Nos. 22710-22711  
Sizes 14, 16, and 18 years. For a dance frock, canary taffeta would be lovely, with lace



No. 22024  
Such a semiformal top-coat of duvetyn will do duty on very many occasions; pattern, \$1

When two numbers are given under a pattern the first designates a waist if the pattern is a dress, or a coat if the pattern is a suit. If only one number is given it designates a single garment





Nos. 22828-22829  
Top of sleeve and yoke are in one piece and the lower section of the blouse and the under sleeve in another



Nos. 22498-22499  
Tailored waist and skirt of two and a quarter yards make a practical model for a flannel morning dress



No. 23208  
Three collars and a chemi-sette of engaging modishness are included in this pattern; price, 50 cents



Nos. 22683-22684  
A simple trimming is to make the hem and the bands on the waist of taffeta or satin on a serge frock



Nos. 22697-22698  
A skirt of tweed and a shirt of tub silk are always smart for morning wear, provided always that they are plain



No. 23138  
In this pattern are included six of the newest sleeves, three above and three others at extreme right; pattern, 50 cents



No. 22755



No. 23140



No. 23041

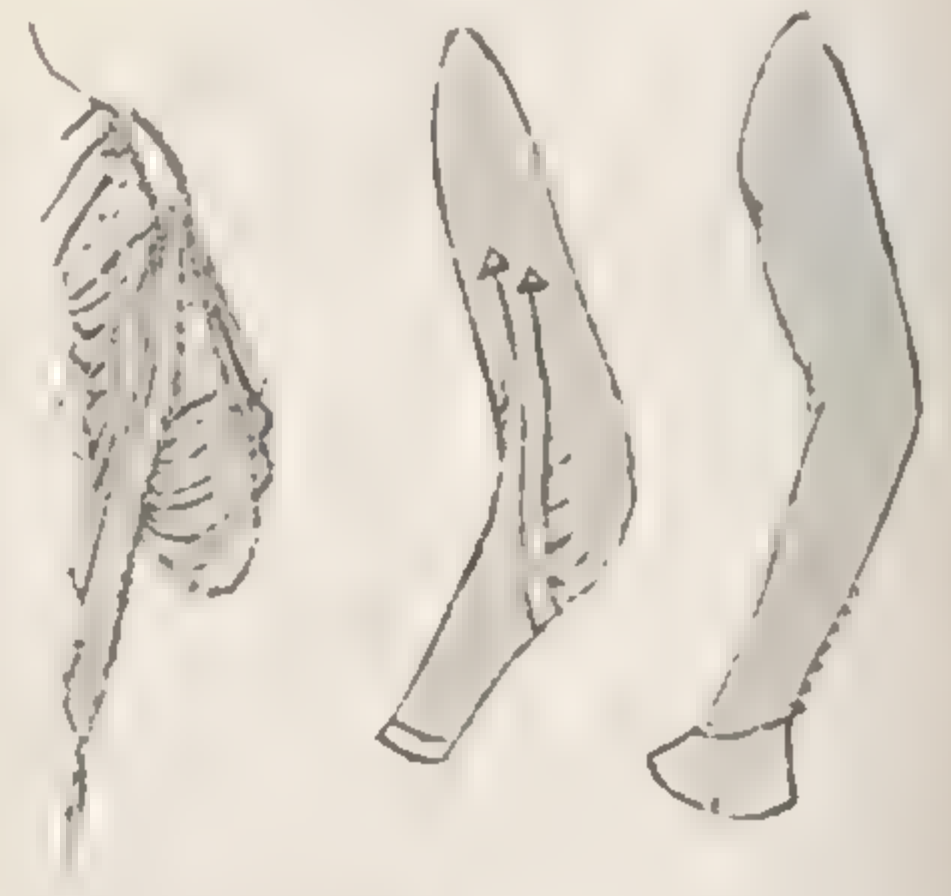


No. 23013



No. 22771

Five ways of making the separate skirt short, trim, and suitably flaring. The middle pattern is especially adapted to checked or plaid material, the second pattern from the left suits striped fabrics, and the belt recommends that at the right



No. 23138  
The three sleeves above and the three at the extreme left on this page are included in one pattern, priced at 50 cents



No. 23061  
A painting smock which is suitable for washable French flannel as well as for the cool coarse linens



No. 22918  
For wear over a silk frock, the short extra coat might be of velvet and fur-trimmed



Nos. 22754-22755  
Included in the pattern of the blouse is a pattern of a coatee; the flaring skirt is cut in two pieces

## WAYS AND MEANS TO FIT LAST SEASON'S

## COSTUMES TO THIS SEASON'S MODE

BY THE addition of a new collar, or by new sleeves, the frock of last season may often be redated. The collar and sleeve patterns illustrated on this page have been carefully selected with this idea in view. A

great many of the latest models show high collars that are open in front or convertible collars that may be worn either high or low. Sleeves are usually long, but those of seven-eighths length are sometimes seen, cut with a bell over the wrist.





**No. 23150**  
A room gown cut with the fold of the goods at the center front and center back, and with but two short side seams

**No. 22800**  
One version of the chemise cut in one piece, with the lower edge on the fold of the goods, is given above



**No. 23114**  
A pattern for the pajamas many women are pleased to affect; pattern, 50 cents



**No. 23148**  
A pattern which cuts a combination corset cover and drawers in one piece, and has but two seams in all, is simply made



**No. 22816**  
By cutting a negligée with the fold of the goods on the shoulder, all but the shortest of underarm seams are eliminated

LINGERIE WHICH CAN BE MADE  
WITH A MINIMUM OF LABOR

GRACEFUL NEGLIGÉES ADHERE  
TO THE MODE OF THE MOMENT



**No. 22523**  
Just above is a French envelope chemise with the square tab in the back buttoned to the front of the chemise

**No. 22010**  
At the left above is a two-piece French combination of chemise and knickerbockers with a scalloped lace-run top

**No. 22586**  
Tailored underwear of crêpe, hand-hemstitched, is much favored in such models as that at the right just above



**No. 23200**  
A tea gown which may be accomplished with two lengths of material, two underarm seams, and a bit of fitch fur

**Nos. 23167-23168**  
A brassière for Italian silk is boned under the arms; a petticoat for a yoke of Italian silk and a flounce of taffeta



**No. 22701**  
A new way to make a kimono, and make it trim, is to fit it in a trifle at the waist by a narrow surplice-crossed belt

**No. 23140**  
A tea gown of satin veiled by a lace or chiffon coat, lace trimmed, may be finished off with fur and a cord of beads





No. 23151

Tailored underwear is finished with hemstitched hems and cut in the simplest fashion in one piece with but two seams



No. 23006

An envelope chemise is cut in one piece with the fold at the bottom and has but the two side seams to finish



No. 22582

This brassière cut surplice, with the fastening at the center back, is especially designed for the full figure



No. 22890

For stout figures this shaped brassière is most practical, if made of linen and edged with Irish lace



No. 22978

Combined in one garment are the overbodice, the under-shirt, and the close-fitting drawers; pattern, 50 cents



No. 22977

This combination of underbodice and drawers is trimmed in a new fashion with accordion-plaited sections of tulle

FOR ITALIAN SILK, CRÊPE DE CHINE, AND BATISTE, WITH BUT LITTLE LACE OR EMBROIDERY BUT A DEAL OF CHARM THEREFOR



No. 22810

A combination of brassière and drawers has the brassière fastened at the center back and drawers at the front



No. 22218

This semifitted combination of corset cover and knickers is edged with deep lace and opens at the center front



No. 22522

The patterns of both the simple undervest and the knickerbockers have been included in this pattern for 50 cents

WITH the return of full skirts, the possibility of wearing frilly lingerie returns; yet with the exception of petticoats, which may now be beruffled as one wills, the lingerie that is almost untrimmied is most favored. Italian silk, pussy willow crêpe, and crêpe de Chine lingerie with hemstitched hems are most preferred nowadays.



No. 23062

Paris sends us a petticoat and drawers combined in one garment and as delightfully ruffled as one could wish



No. 22581

A one-piece brassière is shaped with tucks at the center front, and would be excellent for low evening frocks



No. 22450

French knee-length drawers are straight and trim, and have buttonholed eyelets through which to run ribbons



No. 22702

This two-piece nightgown has a cluster of shirrings at the center back to which ribbon is attached and tied in front



Nos. 22862-22863

The underbodice is cut in two pieces and is finished with hem-stitching; the petticoat is trimmed with puffings



SMART FROCKS FOR CHILD-  
HOOD AND DAINILY COMFORT-  
ABLE CLOTHES FOR INFANCY

SINCE children's clothes have interested the best courturiers of Paris and London, the models which have been created are well worth studying, and study reveals that the child's frock as seen by the *grandes maisons* is a very careful study in simplicity. English clothes for children have long been distinguished by this mark of good taste, and the English choice of materials is equally commendable. In a choice of materials, preference is naturally given to tub materials such as fine linens, coarse hand-woven linens, batiste, sheer pineapple cloth, gingham, kindergarten cloth, and chambray. For top-coats or winter school frocks, cheviot, tweed, serge, and tub flannel are used. For the party frock, tub silks, crêpe, and crêpe de Chine are excellent materials, and the coat to cover it is of velvet, fur-trimmed, of course, this winter.



No. 23088  
Sizes 6 to 12 years. Above the flaring circular skirt is a two-piece waist trimmed in the front with a fold U-shaped to simulate a yoke



No. 23057  
Sizes 4 to 12 years. Contrasting material for sash, collar, cuff, and hem makes excellent trimming for this frock, which is cut double-breasted



No. 23100  
Sizes 6 to 10 years. A clever way to make a trimming is to cut the collar and belt in one piece of some striped material



No. 23067  
Sizes 6 to 12 years. The belts cut in one with the front and back panels give a smartness of line which renders trimming unnecessary



No. 23081  
Sizes 6 months and 1 year. A layette which includes the patterns of four garments; pattern, 50 cents

No. 23080  
Sizes 6 months and 1 year. A layette which includes the patterns of seven garments; pattern, 50 cents



No. 23065  
Sizes 4 to 10 years. The yoke of the frock is cut in one with the sleeves; fancy stitching marks the seam of the yoke



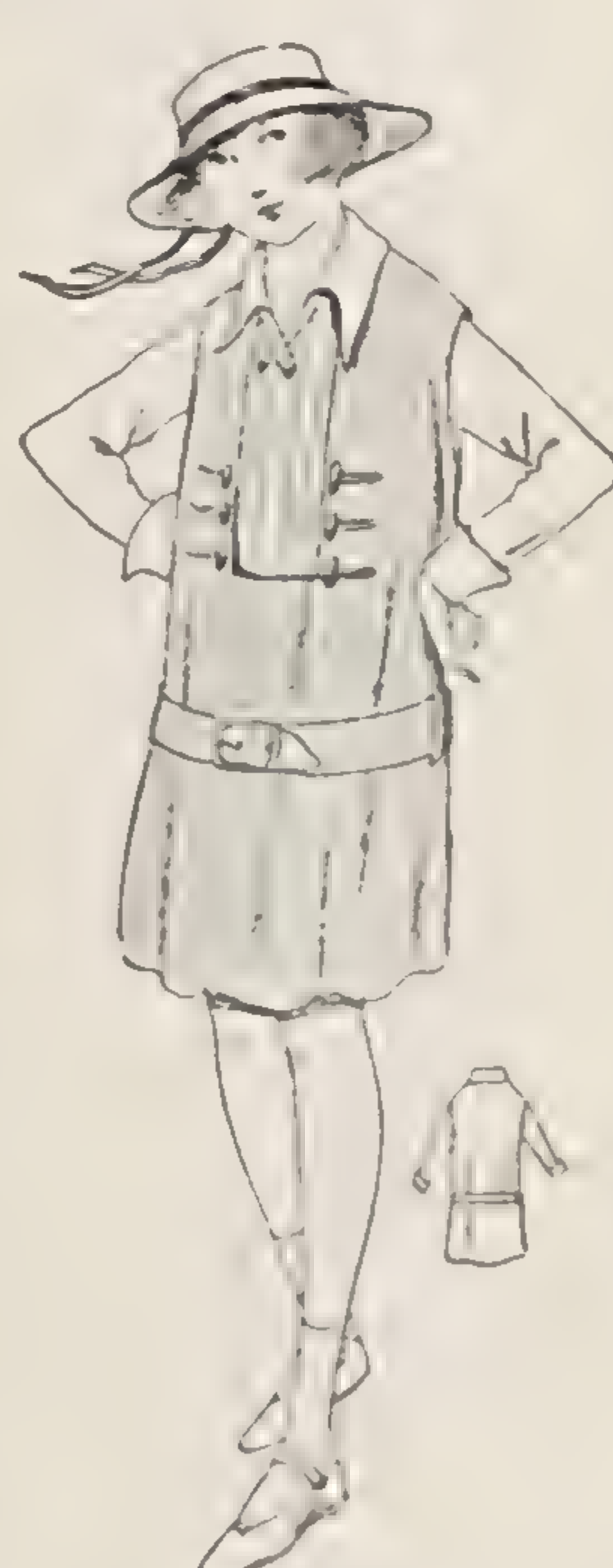
No. 23082  
Sizes 6 to 12 years. This makes an excellent school frock in tub flannel with the practical detachable vest of batiste



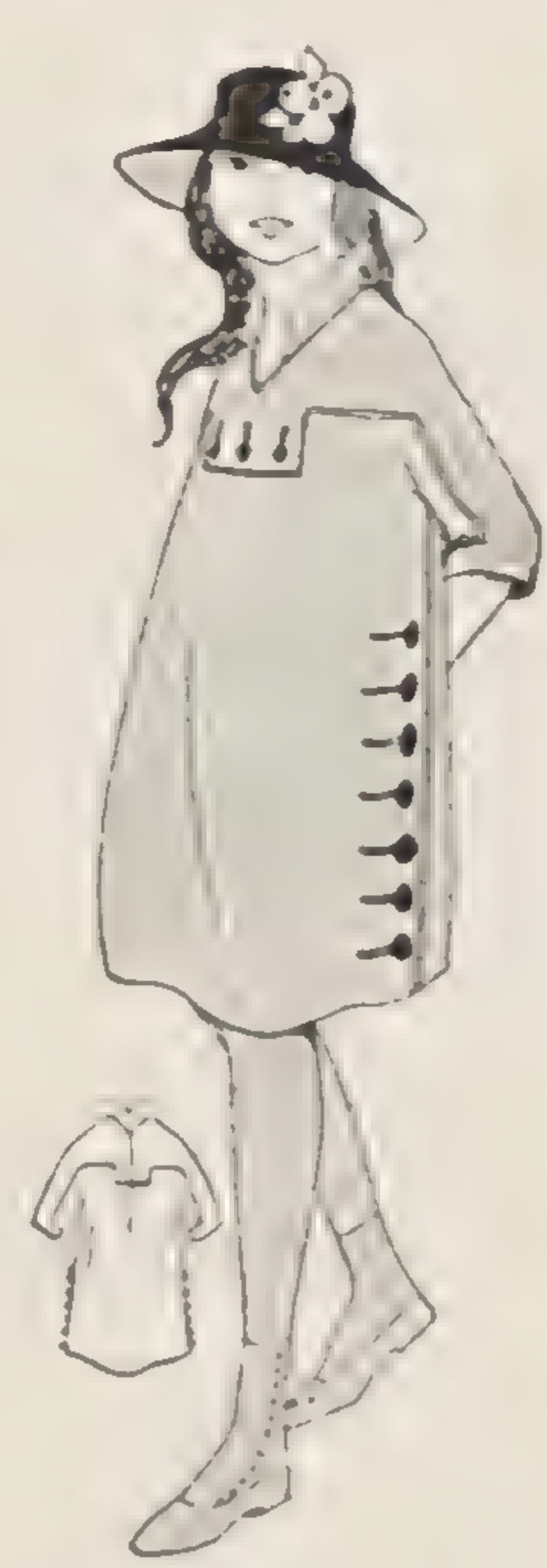
No. 23083  
Sizes 8 to 12 years. An excellent model for serge, and the kimono waist section may be of matching crêpe de Chine



No. 23117  
Sizes 6 to 12 years. A trim little model flaunting the swing and flare of the newest and most approved of top-coats

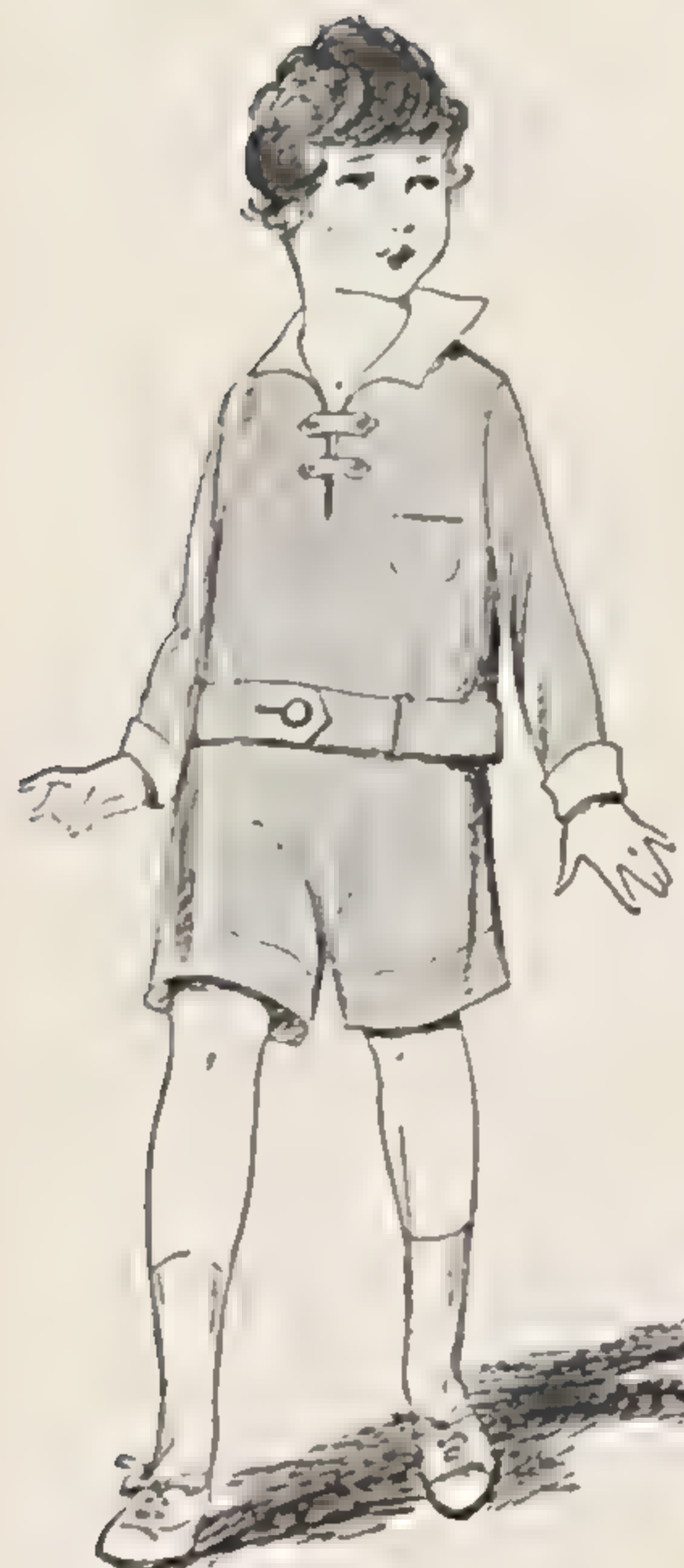


No. 22535  
Sizes 6 to 12 years. The separate guimpe may be of sheer material and the frock of serge, for cool autumn mornings



No. 23078  
Sizes 6 to 10 years. A trim and novel three-piece frock has the cuffs, upper sleeves, and yoke oddly cut in one piece





No. 23011  
Sizes 2 to 8 years.  
These rompers are especially approved as they slip on feet first



No. 23072  
Sizes 4 to 8 years. A two-piece suit composed of a midshipman's coat and short trousers



No. 23092  
Sizes 2 to 6 years. A frock easily made is cut in two pieces and is trimmed with smocking



No. 23080  
Sizes 2 to 8 years. Here patterns of the Russian blouse and trousers are included



No. 23084  
Sizes 4 to 10 years. A pretty party frock is approved because of its jaunty taffeta jacket



No. 23079  
Sizes 4 to 8 years. The separate coatee gives warmth as well as a decorative finishing touch

#### PATTERNS FOR SCHOOL AND PARTY

#### COATS AND FROCKS AND SUITS FOR

#### TO-DAY'S YOUNGER GENERATION



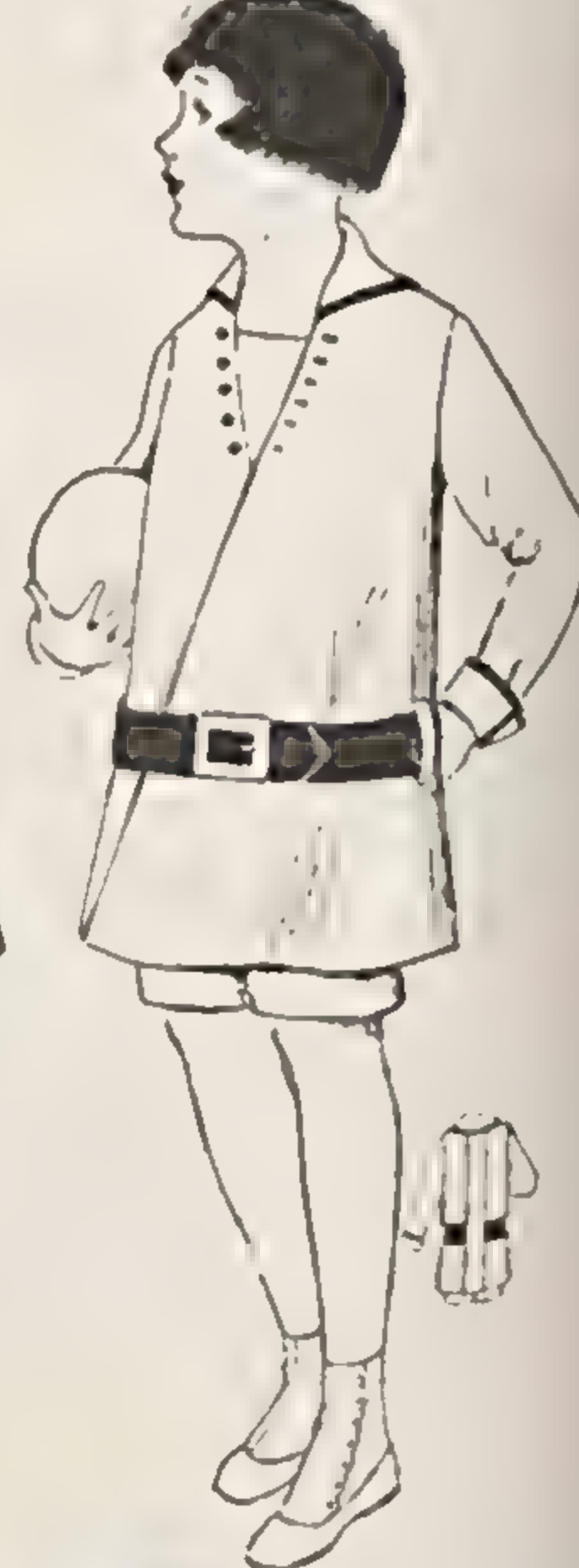
No. 23073  
Sizes 2 to 6 years. The child's play smock sketched at the extreme left fastens in the front



No. 23075  
Sizes 2 to 6 years. At the left is a copy of an English carter's smock, which opens in front

No. 23076  
Sizes 2 to 8 years. At the right is a frock in one piece trimmed with collar-belt in another piece

No. 23087  
Sizes 4 to 8 years. At the extreme right are a Russian blouse and trousers, in one pattern



No. 23074  
Sizes 4 to 8 years. A frock cut in one piece is trimmed with hand-smocking and stitching



No. 23058  
Sizes 6 to 12 years. A new and effective way to cut a dress in but five pieces, edged with braid



No. 22842  
Sizes 6 to 10 years. A separate sleeveless coat does duty over many frocks; pattern, 50 cents



No. 23093  
Sizes 6 to 10 years. Bound buttonholes and pocket flaps act as a smart finishing touch



No. 23091  
Sizes 4 to 8 years. Paris sanctions bold stripes over a stand-out skirt of plain material



No. 22645  
Sizes 2 to 8 years. This dress is cut in two pieces, with the collar and cuffs detachable



# HAAS BROTHERS

## *Distinctive Dress Fabrics*

*Announce:—*The Leading Silk Fabrics



*Model of Tinsel Broche Faillette*

*Faillette*

The Silk in the New Changeante Colorings

*Georgette Satin* (Registered)

A High Lustre Satin with a Suède Finish

*Radium Velvet*

The Lightest Weight Velvet Ever Produced

HAAS BROTHERS' BLUE BOOKS OF SILK AND CLOTH FABRICS  
can now be seen at the leading Dressmakers and Ladies' Tailors

HAAS BROTHERS' BLUE BOOK OF PARIS MODELS  
can now be seen at the leading Dressmakers and Ladies' Tailors

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13 Rue des Pyramides

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303 Fifth Avenue



# VAN RAALTE

## Veils

Made in U. S. A.

At All Good Shops

THE "LORELEI"—as alluring as the name implies, a veil which enhances every woman's appearance. It is a soft hexagon mesh over-run with a graceful vine design so arranged that no design obscures the features.

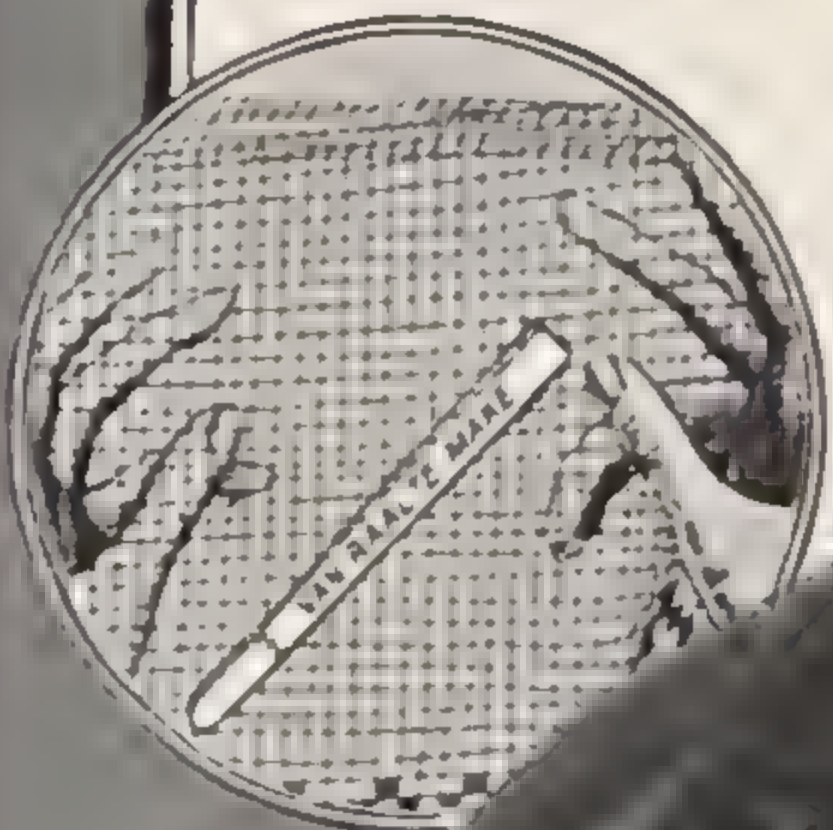
The "Lorelei" is one of the many new and charming Van Raalte creations shown by good shops everywhere. If you want to be stylishly veiled, ask your dealer to show you the latest ideas in Van Raalte Veils. In buying veils, remember—Van Raalte Veils

*Wash without wearing,  
Stretch without tearing,  
Outlast three ordinary veils.*

Write for "Miladi's Veil," including Fall Supplement—a treatise on how to wear and care for veils. Address Dept. B.

*For your protection, this little white ticket is on every yard. Look for it.*

↓ **E. & Z. Van Raalte**  
Fifth Ave. at 15th St.,  
New York



*The  
Lorelei*



## WHAT THEY READ

"WHO reads an American book?" scornfully inquired Sydney Smith something over two centuries ago, and to-day Americans may well fear that the query is about to be repeated, not in scorn this time and with qualifications, yet verily in essence repeated by those of what we once called the mother country. Smith, indeed, was a victim of worthless American securities when he asked his scornful question, and it was answered abundantly in after years by the books of the great New England group, of Mark Twain, of Walt Whitman, and of many another American writer in various fields of literature. The question will arise in some minds on both sides of the Atlantic with the appearance of a new biographical and critical series entitled "Writers of the Day." Wells and Bennett have already appeared in this series along with Anatole France, while Kipling and Galsworthy are promised. Are there to be any Americans in the series, and if so who will be thought worthy to companion the group of active British writers? Mr. Howells and Mr. James of course are worthy, but though living and vigorous men they are hardly writers of the day in the same sense that Wells and Bennett and Galsworthy are such. If women are to be included, we in America shall have some candidates who will easily take their place beside their sister women of letters on the other side, but what actively productive American man of letters is worthy to be named along with Joseph Conrad?

This country has equaled or exceeded the British Isles in population for more than fifty years, and about the time when we began to outrank the British in numbers came the first definite flowering of American literature in the New England mid-century group. Irving had been a forerunner, but he was not so distinctively American in tone and style as the New Englanders, and Poe had died just when the New England group was plainly declaring itself, but he was a sport of nature. The New England group was the perfectly natural, the almost inevitable outflowing of a native civilization, homogeneous in race and religion, and inhabiting for more than two centuries the same soil and living under the same political and social conditions; for even colonial England was free from monarchy and official aristocracy. Since the New England group came to maturity and disappeared, leaving as heirs a few men much under its influence, this country, especially New England, has lost the old time homogeneity. We are a mixed race, at least thirty per cent are foreigners, the children of foreigners, or of mixed parentage, and before we can produce another group of writers such as lent distinction to the mid-century period, we must perhaps recapture something like social unity. We are feeling 'round in all directions for a new birth of letters, and we are doing excellent things here and there, but we are still, as ever, far behind the British Isles. Even the short story, in which we once promised to excel, no longer has great distinction in American

hands, and as usual, our women are on the whole doing better than our men.

### BIOGRAPHY AND CRITICISM

H. G. WELLS, A BIOGRAPHY AND CRITICAL ESTIMATE OF HIS WORKS, by J. D. BERESFORD, is a notable brochure in the new series entitled "Writers of the Day." Mr. Beresford opens with the opinion that Mr. Wells has "normal sight," that he sees all sorts and conditions of men without prejudice. Perhaps he does, but he also remains incurably lower middle class, and incapable of creating a gentleman or a gentlewoman and the frontispiece portrait to this little volume is the pictorial justification of this assertion. Mr. Beresford gives us little biography, but enough to show us Mr. Wells as born and bred in a small provincial general shop, and trained as a man of the physical sciences. It was this training that enabled him to write his early romances of the future and the like, rather futile undertakings as it now seems, though properly enough treated with due consideration by the critical biographer as part of the novelist's genesis. Mr. Beresford, himself widely known as the creator of Jacob Stahl, has made an interesting and helpful study of Mr. Wells. Those who know the novelist will be interested to see him through another's eyes, while those who do not know him through his works will find Mr. Beresford's estimate instructive, even though it can not wisely be accepted as finally authoritative. (New York: Henry Holt and Company; 50 cents net.)

ARNOLD BENNETT, A BIOGRAPHY AND A CRITICAL ESTIMATE OF HIS WORKS, by F. J. HARVEY DARTON, treats the creator of "Five Towns" with cool detachment. Mr. Bennett in the frontispiece portrait is hardly more attractive than Mr. Wells. It is interesting to learn that he was christened Enoch Arnold Bennett, and that he had the good sense to shed the unlovely prenomens. Perhaps Mr. Bennett was too modest to bear the name of him who "walked with God." One may judge from some things in the "Five Towns" tales that the author has at times preferred for his perambulations very different company. It is these tales that Mr. Darton soundly holds the most important part of Mr. Bennett's work, though he allows a little too much to the belated novel, "The Price of Love." Mr. Darton's biographical material is both interesting and significant. (New York, Henry Holt and Company; 50 cents net.)

ANATOLE FRANCE, A BIOGRAPHY AND A CRITICAL ESTIMATE OF HIS WORKS, by W. L. GEORGE, presents an English novelist's view of one of the most curious, interesting, brilliant, and problematical of contemporary French authors. The author of things so widely separated as "The Book of My Friend" and "The

(Continued on page 94)





"Though not formerly in the habit of wearing corsets, I find that The Redfern Corset I am wearing is really more comfortable than none at all. It gives me the needed support and still allows me perfect freedom. This is especially valuable to me in dancing, and it forms a perfect basis for the fit of my gown. It is an ideal corset."

Very truly yours,

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Mrs. Vernon Castle wears Redfern Model 8039 at \$10.00. The same design can be had at \$5.00—7035—only in simpler materials.

This model is designed only for slender and youthful figures. However, there are Redfern Models for every type of figure, and your Redfern if properly fitted will give a contour of equal charm.

It speaks well for the Redfern—a wonderfully pliant corset—if it can please an artist so unusually individual as Mrs. Castle.

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510 Fifth Avenue, New York  
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*Redfern*

Every corset you buy has a name. Some you know—others not. Nationally Advertised Trademarked Corsets are known by everybody and guaranteed by the maker, whose continued success depends upon your satisfaction

*Corsets*





No. 2714—\$4.00  
Hooked front, lightly boned. Emb'y banding and cluny.

No. 499—50c  
(Illustrated below)  
Patented "back-less" brassiere of marquette, for athletics, dancing or evening wear. Gives adequate bust-support, while allowing unusual freedom.

No. 1292—\$1.50  
(Illustrated below)  
A new hooked-front "bandeau" of embroidery banding. Shoulder-strap of beading. Other bandeaux in tricot, etc., open back, \$1.00 up.

# DeBevoise

New Fall styles of the DeBevoise, for EVERY figure and occasion, are now on display at good stores everywhere. Chic and dainty creations that conform perfectly with Fall fashions in corseting and gowning, exquisitely enhancing one's appearance. The DeBevoise was the original brassiere and is GUARANTEED BEST in fit and effect—in materials, workmanship and wear. Decline so-called substitutes.

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DeBevoise  
Brassiere



NO. 1292—\$1.50  
DESCRIBED ABOVE

NO. 499 (BACK VIEW) 50c  
DESCRIBED ABOVE

No. 8008—\$1.00  
Hooked front, unbonded. Wide cluny lace, top and bottom, front and back. In other materials up to \$3.00.

No. 1294—\$1.50  
A "surplice-back" brassiere of novel all-over embroidery. Boned. Two-button back, tapes tying around waist.

No. 1533—\$2.00  
Hooked front, lace and embroidery, with guaranteed moisture-proof "opera" shields stitched in net sleeves.

## WHAT THEY READ

(Continued from page 92)

Revolt of the Angels," may well present a puzzling subject to the critic. Mr. George, however, has come near to plucking out the heart of Anatole France's mystery. In speaking of one or two recent works the critic does not quite yield to the temptation that some of us feel to call Anatole France a "droll blackguard," but he does admit the indecency of "The Revolt of the Angels." At the same time the man's zeal for truth as he sees it impresses the critic, and of course the exquisite prose of Anatole France is the despair of all Englishmen. (New York: Henry Holt & Company; 50 cents net.)

PROPHETS, PRIESTS, AND KINGS, by A. G. GARDINER, one of a new series called the "Wayfarer's Library," reprints a set of portraits originally published as newspaper sketches, and then in book form. Mr. Gardiner writes with no touch of cheapness, and with a persistently pervasive literary flavor, so that these delightful studies have none of the casual air so usual with republications from the newspapers. In this small volume of less than three hundred and fifty pages the author has managed to crowd forty sketches of more or less eminent persons, from King Edward VII to Keir Hardy. Bernard Shaw and Mr. Balfour, the Kaiser, the Czar, John Redmond, Lord Rosebery, General Booth, Thomas Hardy and George Meredith, Mrs. Pankhurst and the present premier of Great Britain, several prelates and a few dissenting ministers are some of those so brilliantly hit off by the author. He is never malicious, but he says some things about Lord Northcliffe that the world needs to hear. The present war may make him revise his estimate of the Czar. His estimate of Mr. Bryan is not that of the late secretary's enemies in this country, but it may be suspected of being far nearer the truth than a mere stranger could have been expected to hit. Mr. Gardiner's book is remarkably fresh, brilliant, and informing; and, indeed, it must be accepted as a very unusual gathering up of fugitive things well worth permanent form. There are thirteen portraits of unequal value and interest. (New York: E. P. Dutton & Co.; 40 cents net.)

### ESSAYS IMPRESSIONISTIC AND PHILOSOPHICAL

NEW COSMOPOLIS, A BOOK OF IMAGES, by JAMES HUNEKER, embodies many brief essays on aspects of New York, reprinted from newspapers and magazines, and some bits of foreign travel, together with lightly and deftly sketched pictures of Atlantic City and Newport. What we have, on the whole, is New York and some other places as seen through Mr. Hunecker's somewhat sardonic temperament. His pursuit of a vanished East Side opens the volume. There are things to be said about the German quarter that was, which Mr. Hunecker has not said, probably because he has never known Avenue A at its best. "The Lungs," as Mr. Hunecker somewhat tritely calls the parks, is a subject that manifestly did not appeal to him, for some of it is done perfunctorily, hardly any of it in his most brilliant style. He is far more at home in the restaurants, though every man has his own favorite New York eating place, and Mr. Hunecker apparently did not know the long vanished Grand Vatel, once at the corner of Bleecker and Wooster streets. New York by night appeals to the author, and accordingly his chapter on this aspect of the town is one of the most brilliant in the book. Of course he is at home in the picture galleries, especially the Metropolitan. He notes that nobody in the Sunday crowd seemed to care for Fortuny's Spanish Lady, whose mature and dusky

charm has touched the heart of many a susceptible youth. One of the best chapters, that on Coney Island, closes the portion of the book given to New York. Cynical, keenly appreciative of what is vulgar and blatant in popular amusement—that despair of all who love the human race—Mr. Hunecker makes the hideous place of entertainment live for us with all its noisy vapidness displayed in the face of the grim and majestic Atlantic. The European sketches are of the continent, Vienna, Prague, Holland, afflicted Belgium, Madrid, Marienbad, and then of Dublin. Atlantic City stirred deeply Mr. Hunecker's well of bitter cynicism, as did Newport, but the former by night strongly touched his imagination. One need not accept the author's rather futile philosophy, or his contempt for the American democracy to find his volume both distinguished and interesting, for such it is and in far fuller measure than the work of most men who attempt to give us "portraits of places." (New York: Charles Scribner's Sons; \$1.50 net.)

HUMAN MOTIVES, by JAMES JACKSON PUTNAM, Professor Emeritus of Nervous Diseases in Harvard University, a volume in the "Mind and Health Series," undertakes to present in popular language the somewhat new science that traces many of our acts and intentions to repressed passions active in childhood and sometimes much later. Doctor Putnam explains the two modes of approach in the study of motives, the philosophic and the genetic, and endeavors in his concluding chapter to reconcile the two. He is in some sense a pupil of Professor Freud, the Austrian psycho-analyst, who ascribes a vast deal of human conduct, and especially of artistic creation, to the passion of love, though the Cambridge man does not go the full length of the Austrian. Doctor Putnam's book is full of fruitful suggestions, and it contains nothing more significant than his impressive argument for the existence of a supreme spiritual power in the universe. He has been much influenced by Emerson, and perhaps his frequent quotations of that seer mark him as a man of the last century rather than of this, though he has also been a reader of the latest writers, philosophic and others. His insistence that the individual will find his highest development in serving the best ends of society is a marked characteristic of the volume, and this expression of the author's belief reaches its noblest expression in the chapter on "Instincts and Ideals." It must be frankly said that Dr. Putnam has made his statements far too general for the popular ear, and has produced what will prove a baffling book for many who might have read it with enjoyment and profit had theory been elucidated by illustrative examples. (Boston: Little, Brown & Company; \$1 net.)

FANTASTICS AND OTHER FANCIES, by LAFADIO HEARN, is a volume in which Charles Woodward Hutson, as editor, brings together thirty-five prose sketches, most of them written for the New Orleans Item, a few of them for the Times-Democrat. These bits appeared something over thirty years ago, when Hearn was living in New Orleans, and before he had visited Japan. He had preserved many of them in a note-book, apparently with intent to issue the collection in book form, but that intention was never carried out, and it seemed probable that these things would be buried in newspaper files. Mr. Hutson, however, thought them worth the labor of collection, and he now presents them in an attractive volume with excellent paper and a cover in blue boards with appreciative introductions. Hearn was that perilous thing, "an artist in words," but his native taste and

(Continued on page 96)



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Costumes, Blouses, Wraps and Millinery will  
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## WHAT THEY READ

(Continued from page 94)

wide acquaintance with the great masters of many literatures saved him from the errors of most persons usually thus described. He knows how to be simple without thrusting his simplicity into the reader's face, and he knows how to pile up descriptive phrases that really describe and do not confuse. These papers have been much over-praised, and some of them might well have been omitted from this volume. They are in many cases morbid, for it required fatherhood to lift Hearn for a time at least, from his morbidity. The best of these things, however, have a fascinating quality, an appeal to the imagination, sometimes an appeal to the sense of the horrible. It is to the eternal credit of Hearn that he was seldom betrayed into the tawdry or offensive. (Boston: Houghton Mifflin Company; \$5 net.)

## A BIT OF TRAVEL AND A BIT OF WAR

**PENELOPE'S POSTSCRIPTS**, by KATE DOUGLAS WIGGIN, proves that the brilliant author has acquired somewhere the god-like gift of making something out of nothing. Her little book is an account of travels in Switzerland, Italy, Wales, and England, travels in which naught happens, an account from which is mercifully excluded all important information about the places visited. Bayard Taylor of "Views Afoot" would have had views of his own touching such a book of travel, yet it is so fascinating in its whimsical inconsequence that one is tempted to say that nobody should write books of travel except Mrs. Wiggin and a few other American women with something like her felicity of touch, and her irresponsibility as to all the things that travelers usually discourse of. "Penelope's Postscripts" is an admirable book to read aloud, or would be, had not reading aloud in America utterly given place to talking aloud; in fact very aloud, about totally unimportant matters in which the talkers themselves are not in the least interested. This cruel mode of killing time might well be abandoned for a few mornings in order that groups of otherwise idle women shall do something or other for the warring hosts in Europe while somebody reads aloud Mrs. Wiggin's delicious volume. (Boston: Houghton Mifflin Company, \$1 net.)

**AMERICA AND THE WORLD WAR**, by Theodore Roosevelt, contains some of the sentiment, which, uttered by the Colonel at an inopportune moment, recently caused General Leonard Wood considerable embarrassment. Curiously enough, however, Colonel Roosevelt, while he foams with rage at the thought of pacifists, and denounces in unmeasured terms Mr. Bryan's treaties and all such as worthless in the very emergencies that they are intended to serve, expresses the hope that something like permanent peace may come out of the present war, and suggests a treaty of the great powers the world over as a means of securing that desirable end. Nor is the Colonel, as he displays himself in this volume, quite the unmitigated militarist that his enemies like to think him, for although he regards a great navy as a peacemaker, he does not advocate for us a large army. Indeed the Swiss system, certainly the

least objectionable form of universal military service ever contrived, seems to be his ideal. Of course he denounces the Wilson administration, especially for its failure to protest against the invasion of Belgium, and of course he condemns the pacifists, and insists that preparedness is the only safeguard against war, or if war comes, then against disaster and humiliation. A peaceable settlement of our own difficulties with Germany and Mexico, will take somewhat from the significance of the Colonel's eloquence. (New York: Charles Scribner's Sons; 75 cents net.)

## FICTION—A GOOD STORY WELL TOLD

**MRS. BARNET ROBES**, by MRS. C. S. PEEL, tells a modern story somewhat in the mid-Victorian style. Romance, indeed, and this tale is naught else, varies superficially with change of place and time but remains essentially the same thing. Mrs. Peel's story opens much as if nothing had happened since—say 1860. We have as scene an English country house, the ancestral home of a stout retired army officer, with all the accustomed surroundings—rich furniture, the blazing hearth fire, the retinue of servants, the spoiled little boy, even to the worshipping maiden aunt. Subsequently the scene shifts to London, and the little boy, now grown to early manhood, having made love as he should not have made love, goes away to forget the wrong he has done, and to marry as becomes his station. Thus at twenty-eight he is the father of two daughters, one legitimate, the other unacknowledged, and, indeed, unknown. It is in the bringing of these two together, and in the visiting the father's sin upon the acknowledged child that the subsequent romance consists. If you are a trifle tired of the newer kinds of story you will perhaps find "Mrs. Barnet Robes" cheering and soothing; if you've conscientious convictions as to the newer principles of the novelist's art you will cast it aside as boring. (New York: John Lane Company; \$1.25 net.)

**HEPSEY BURKE**, by FRANK N. WESTCOTT, is a novel by the brother of the man who obtained posthumous fame by writing "David Harum." The brothers were both village rectors and Hepsy Burke is a realistic tale of village life in which a young rector plays a conspicuous part. As a work of fictional art "Hepsy Burke" will hardly take a high place, and it lacks the elements of popularity that made "David Harum" a surprise alike to the disappointed publishers who declined it, the lucky publisher who published it, and to a good many of the critics who undertook to assess its value. The public judged "David Harum" on its merits as a quaint and realistic picture of American life in several of its phases. "Hepsy Burke" lacks the salient features of the earlier book, but has a deal of good matter and a notable character in the title rôle. The author has a sly humor, some of which gets into his book, though more is expressed in his benevolent countenance. Frederick R. Gruger contributes illustrations, most of them admirably drawn

(Continued on page 98)



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The woman of exquisite taste chooses a coat or a suit from some of the wonderful

Salt's  
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because in these she finds all the richness her luxury-loving temperament demands, and the adaptability to graceful lines her artistic sense requires.

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Let us know the kind of furs you wish to consider or the price you wish to pay and we will send you detailed information and the new Plymouth Handbook of Furs No. C. It contains all the new styles in coats, neckpieces, and muffs. In addition there is a great mass of general information about furs.

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KANSAS CITY:  
John Taylor Dry Goods Co.

## MODART CORSET COMPANY

NEW YORK OFFICE  
553 Fifth Avenue

STUDIO AND SHOPS  
Saginaw, Michigan





(Continued from page 96)

and composed. (New York: The H. K. Fly Company; \$1.35 net.)

**THE KISS OF APOLLO**, by M. G. D. BIANCHI, has the high merit of taking an unusual character consistently through her development from childhood to mature and amply experienced womanhood. Judith of this story is a fascinating, but far from impossible girl, most brilliantly displayed in the early chapters of the story, and splendidly maintained as the highly intellectual, strong-willed, Puritanically virginal, yet utterly complete young woman. Her marriage, a mistake from the beginning, was not perhaps unnatural, nor was her awakening to passion, while her strength of will and constancy of spirit save her from physical unfaith to her marriage vows. Her disappointment when free is tragic in its depth, and the final outcome of the tale vindicates the heroine and the author. So strongly Judith dominates the book that one half forgets the other characters, but they are done with quite sufficient detail, and with faithful realism, though one can not help wishing the strength that one guesses in Julian had been more precisely indicated. There are many admirable scenes in the story, there is sufficient humor to relieve the gravity of Judith's character, and the whole is knit together by a plot in the main both reasonable and consistent. "The Kiss of Apollo" is likely to rank as one of the notable novels of the American publishing season. (New York: Duffield & Company; \$1.35 net.)

**THE BROCKLEBANK RIDDLE**, by HUBERT WALES, tells a tale of mystery and occultism in a very fetching fashion. With great ingenuity, and the nicest attention to detail, Mr. Wales creates the background, atmosphere, and local color of his story. Indeed such a preparation might have served as preface to the plainest and most realistic tale of business life or social adventure. All the characters directly concerned are ordinary folk, and he whom the astounding adventure befalls, an adventure implying the clearest possible distinction between sense and soul, between body and spirit, is a blithe and scoffing materialist. This man dies, is cremated in the presence of his business partner, and a few days later enters that partner's presence with all his accustomed assurance and banter. The rest of the book is given to the gradual unraveling of the mystery, and it is a long time since a better and more ingenious tale of the kind was given to the American reading public. The mere fact that the explanation of the mystery turns upon the not unfamiliar, but not very widely accepted theory of metempsychosis does not in the least take from the absorbing interest of the tale, and the fact that an eminent Frenchman has used the same motif does not take from its originality. Mr. Wales's story is frankly written solely to entertain, in which it is highly successful. It is likely to give readers many a white night. (New York: The Century Co.; \$1.30 net.)

**THE TAMING OF ZENAS HENRY**, by SARA WARE BASSETT, gives us another taste of "The Cape," that astonishingly rich depository of quaint characters, the home of what staid Bostonians might well call "our contemporary ancestors." In spite of Portuguese and other strangers to the covenant of Israel, Cape Cod retains its ancient Yankee tang. Not even the corrupting wealth and more corrupting manners of extravagant summer visitors have been able to spoil the native inhabitants. Fortunately for them they have a long surcease of the summer visitors, an inspiring winy autumn, a virile winter, and a spring of salty east winds to re-

move the taste of the stranger from the native palate. It is of the native Cape Codders that Miss Bassett writes, and her hero, if such Zenas may be called, is an old bachelor with as much of native idiosyncrasy as often falls to the lot even of a Cape Codder. There are others besides, among them she who undertakes with such success the taming of Zenas, a choice group of old salts full of the native tang, and a most lovable baby. Of course the author employs dialect, but it is not the mainstay of her book, which, by the way, is less a novel than a series of entertaining sketches minutely and lovingly studied. (New York: George H. Doran Company; \$1.25 net.)

**SUNDOWN SLIM**, by HENRY HERBERT KNIBBS, author of the admirable "Overland Red," is another tale of a far Western hobo. When Mr. Knibbs makes a hobo, he gives him the lingo of his kind, and in many matters the hobo point of view, but he always puts into him a saving grace that guarantees his emerging from the hobo condition. Sundown Slim first greets us as he steps from a box car in the Arizona desert, and we soon see him seeking employment as a cook. A group of idlers play on him a cruel trick, which, however, turns out to his advantage, and he is at length established as cook on an Arizona ranch. After that adventures multiply. They are the usual kind of far West adventure as pictured by the romancers, but Mr. Knibbs has a skill above many in these things and a taste above most, with the result that he produces a tale distinguished by a flavor peculiarly its own, a humor different from that of five hundred other ranch stories, and an atmosphere that seems to hold the quality of truth. Mr. Knibbs has told a good story in "Sundown Slim," one to please the man or woman in search of rest and recreation, one to injure none who reads. (Boston: Houghton Mifflin Company; \$1.35 net.)

#### WOMAN AND THE WORKS OF WOMAN

**ARE WOMEN PEOPLE?** by ALICE DUER MILLER, and **HOW IT FEELS TO BE THE HUSBAND OF A SUFFRAGETTE**, by HIM, show how cleverly one set of partisans can turn to their own use the arms and ammunition employed against them by their enemies. Ever since men began to write books they have found a favorite object of ironic humor, satiric criticism, and sarcastic wit in the opposite sex, and now that that sex has become a sex in open opposition, and that women also know how to write books, the scorners are brilliantly held up to scorn in the printed page. Mrs. Miller's book is mainly a collection of amusing verse in which she cleverly avails herself of masculine text to point her argument for equal suffrage. The verse in the latter part of the book is aimed at those who seek to define women's sphere, and there is a small collection of campaign material "for both sides," a sort of two-edged sword which cuts, however, only the opponents of woman suffrage. On the whole Mrs. Miller's verse will hearten her own fellow suffragists rather than convince their opponents.

The second of these volumes is a humorous and slangy prose attack upon those not of the faith. The author cites early Victorian notions about woman that were prevalent on both sides of the Atlantic, and then enters into a detailed eulogium of the suffragette wife, who has all the domestic virtues along with the gift of speaking in public and doing whatever else may be needed to promote the cause dear to her heart. May Wilson Preston furnishes humorous and effective illustrations. (New York: George H. Doran Company; 60 cents each.)

## Hats From the Regina Garden of Fashion

Every hat shown here is a correctly drawn Regina model. You will at sight note the beauty of line, the effective trimming placement, the becoming "general effect." But no picture can show you the beauty of material, the exquisite needlework and finish of this excellent line of headwear.

Now that no worth while models are coming from Paris the best dressed American women must look to American creators and no one is more capable than we to create American fashions.

Women want Regina Hats because a Regina Hat is better made, has more style features and is worth more artistically and intrinsically than any other hat.

Women buy Regina Hats because in doing so they save money. \$10 to \$15 buys a nice street model and \$15 to \$25 pays for wonderful dress and theater hats. We want dealer agents in towns not already represented—build the best business via the best hats.

## Our New Location At 411 Fifth Avenue

By or before the ringing out of the year 1915 and the ringing in of 1916 we will have moved to the beautiful building at Four Eleven Fifth Avenue. Tiffany will then be just across the street—Vogue the great fashion magazine near by—we will be among the elect and select.

This move has been made necessary because we are selling more and more to the very exclusive shops. There's many a shop which has been placed in the exclusive class after a season of featuring Regina Hats. We urge women not to take "just any hat"—ask to see Regina Hats; your eyes and your judgment shall be both judge and jury.

## Frankel, Frank & Co.

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20-10 — Women's boot silk, ribbed, vertical striped in Black and White, White and Black, and other color combinations.....\$3.75



1850 C—Women's silk, hand clocked boot with striped tops; in Black and White, White and Black and all leading shades.....\$1.95



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A FEW samples of the prevailing styles in Novelty hosiery, taken from the vast assortment shown in the new Fall displays of

## "Onyx" Hosiery Silk

now awaiting you in the hosiery departments everywhere.

The leadership of "ONYX" hosiery for smartness of style was never more conclusively shown, than it is in this Autumn's novel styles—the reputation of "ONYX" is also most convincingly shown in the three special numbers here described:

No. 235  
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Fine silk with DUB-L Lacie garter top, triple extra spliced heel and toe, medium weight.

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Pure Silk, DUB-L wide garter top, triple extra spliced heel and toe, seasonable weight.

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Medium weight, finest thread silk, DUB-L Silk garter top, triple extra spliced heel and toe.

All three above numbers are made with the new  
"POINTEX" HEEL  
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You will find "Onyx" the quality hose, at all quality shops throughout America. If you have difficulty obtaining your exact requirements—let us help you!

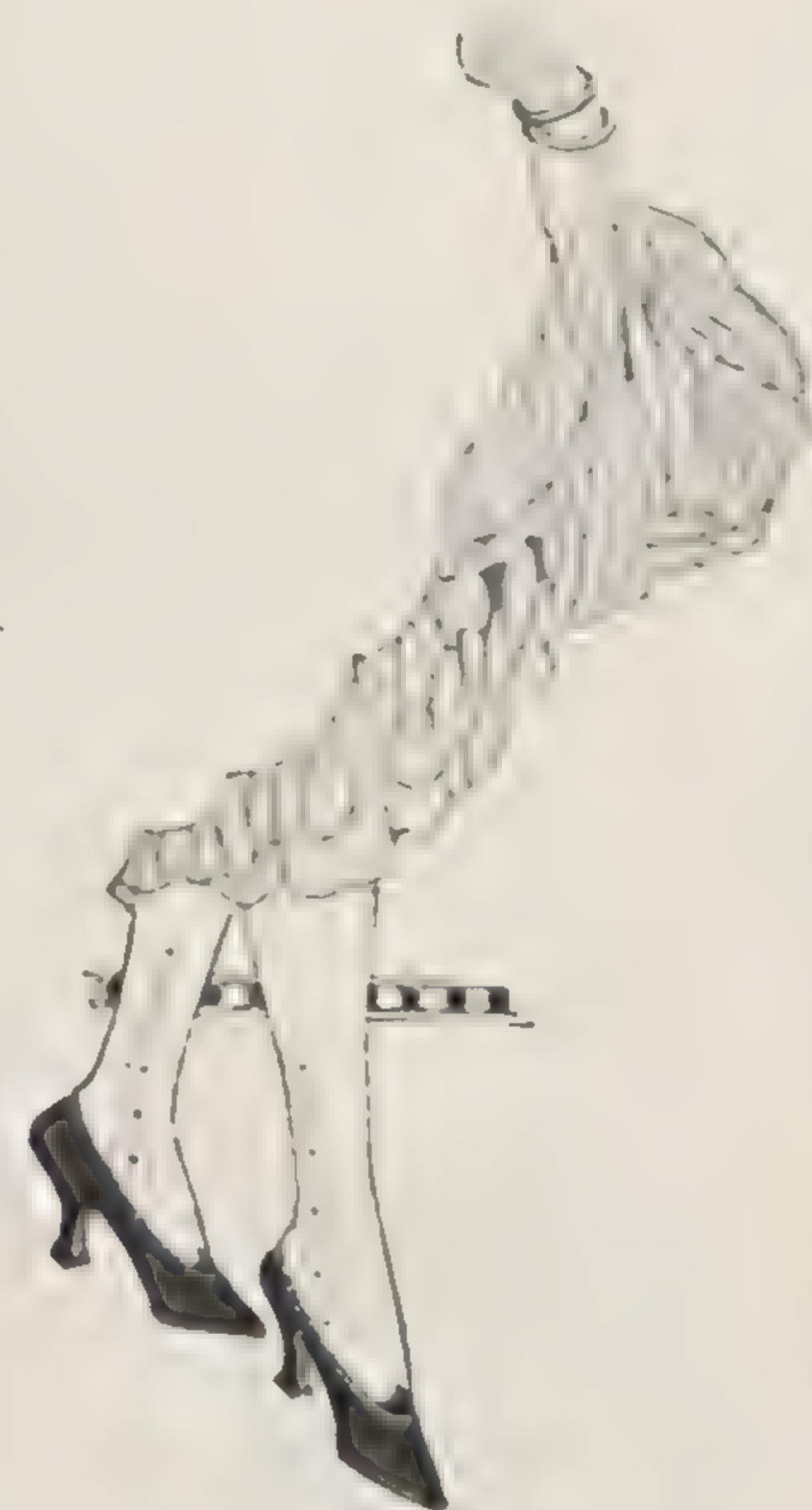
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Wholesale

New York



V423 — Women's Black and White silk, vertical hand embroidered, Black on White and White on Black.. \$5.95



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ARMOR  BRONZE**\$12.**

16 inches high

A LAMP that is a need by night and a joy by day is this quaint Owl Lamp in Verde or Statuary finish of

ARMOR BRONZE

*A seamless armor of pure bronze cast over an everlasting core.*

With all the appearance and durability of a solid bronze casting at but a fraction of the cost, it makes a sensible gift or an artistic addition to your own household furnishings. With its silk shade of Old Gold or Old Rose it stands sixteen inches high.

This lamp and many other Armor Bronze works of art—Sleepy Cat door stops, book-ends, trays, table pieces—are sold at all the better book stores, jewelry and department stores, and china and novelty shops. Or write to us and we shall be happy to send the lamp and shade, charges prepaid, on receipt of \$12.

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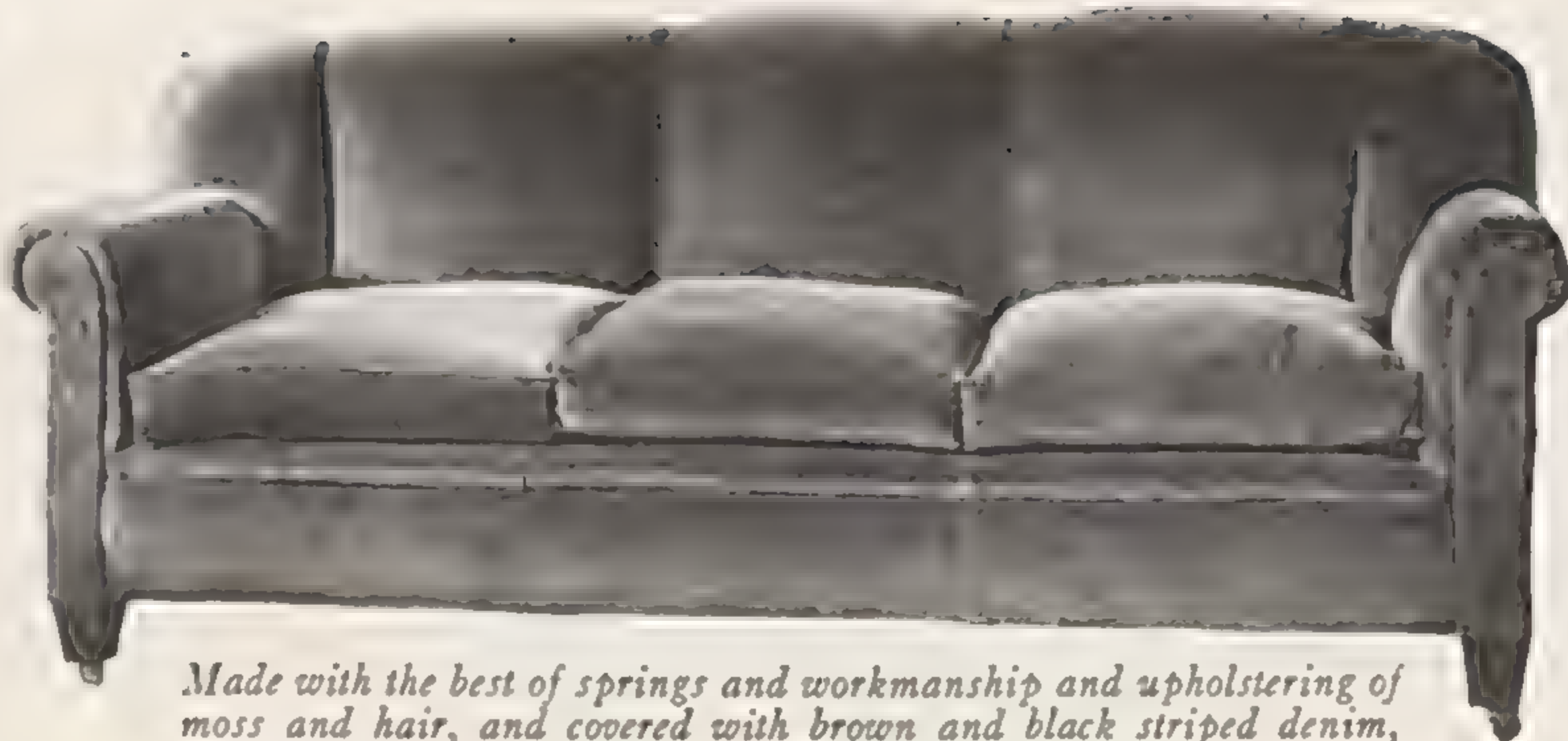
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A PAIR



"The Intruder" book-end, a new and fascinating design. Price \$5 a pair.

The National Metalizing Company  
333 Fourth Ave., near 25th St., New York



*Made with the best of springs and workmanship and upholstering of moss and hair, and covered with brown and black striped denim, this sofa is of exceptional value. The inside length is 6 feet 2 inches, the back height 2 feet 10 inches, and the seat depth 2 feet; \$46*

## UP and DOWN the HOUSE

A SHOP in New York which has done a great deal in the last few years to build up its upholstery department has this season inaugurated a new and interesting plan. The shop upholsters to order and without extra charge any furniture selected in this department, provided the material selected to cover the furniture is chosen there. Besides this the shop offers many special values in the upholstered furniture made on the premises.

One of the most interesting of these pieces of furniture is the English Chesterfield sofa illustrated at the top of the page. This sofa measures on the outside 7 feet 2 inches, and on the inside 6 feet 2 inches. The height of the back is 2 feet 10 inches, and the depth of the seat is 24 inches. It is upholstered in moss and hair, with the best springs and

workmanship; and at the price mentioned is covered in a most attractive brown and black striped denim, which is illustrated in the chair on page 102. Many people in buying a sofa of this character do not have it recovered, but use the denim cover with a slip cover of linen or chintz over it.

## THE NEW TAPESTRIES AND VELVETS

Five attractive upholstery fabrics from the same shop are illustrated at the bottom of the page. The top three in the group are all new tapestries particularly suitable for furniture covers. That at the upper left of the group comes in a very attractive gray brown with the figures in soft blue, rose, and other chintz colorings. That at the upper right of the

(Continued on page 102)



*In this tapestry the ground is a gray brown with figures in soft chintz colorings; it is 50 in. wide; \$1.85 a yd.*



*Stripes are always attractive in furniture tapestries. This comes in blue or black with brown; 50 in.; \$1.85 a yd.*



*This mercerized velvet comes in two tones of brown, blue, rose, green, or mulberry; 50 in.; \$2.50 a yd.*

*Unusually delicate is the tapestry in the circle; blue and tan stripes and chintz figures; 50 in.; \$2.25 a yd.*

*This mercerized velvet comes in blue, brown, rose, mulberry, or green, with black; 50 in.; \$2.50 a yd.*



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Pompadour Coat

No. 2055

Exclusive Pompadour cloth. Belt effect at each side. Collar edged with fur. Novel semi-raglan sleeves. Sleeves and body lined.

## Don't Hesitate About That Coat

Walk into The Store That Sells Wooltex.

Have a comfortable chair.

Ask for a Pompadour coat.

Feel the fabric.

Note its softness—character—color.

It is exclusive—made only for the Wooltex tailors and not to be found in other coats.

Even before you put it on, you will be attracted by the lining, the excellence of the workmanship, the exquisitely genteel design, the refinements in the new style features of collar, pockets, belt and skirt—all correct.

Here's a coat that is made for comfortable wearing—for permanency of style—for long and increasing satisfaction and for thorough dependability.

It is one of a collection of Pompadour models and is only one of many Wooltex tailored coats.

Wooltex Coats are priced at \$16.50 to \$55; Suits at \$25 to \$75; Skirts at \$5 to \$15, at

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2054



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Exclusive footwear for Men Women & Children



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**A Gift Every Woman Desires**  
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## LA TAUSCA

Perles de Indies

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ADMIRED on both sides of the Atlantic as identical reproductions of true orientals, worth thousands of dollars a strand. The dainty, shifting chromatic tints, the deep lustre and life of nature's most perfect gem glows in each delicate orb of beauty.

Perles de Indies give you all the pleasure derived from wearing real pearls and involve no risk of severe monetary loss in case of theft or accident.

Ask your Jeweler to show you La Tausca Perles de Indies. Should he not be able to supply you write us to have your order filled.

PEARL STRING 16 in. long, finished with solid gold clasp.

**\$20** Complete in Giftcase covered with Grey Silk Velvet, Lined with White Satin.

Pearls perfectly graduated from smallest at both ends to largest in center of string, or all of uniform size.



PEARL STRING  
16 inches long  
Solid Gold  
Clasp

LA TAUSCA  
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Appropriate on every occasion. Harmonize with every gown.

La Tausca Pearls given highest award Gold Medal at the Panama-Pacific International Exposition.

Dainty Booklet, "Pearl Facts sent FREE on request."

**THE LOW-TAUSSIG-KARPELES CO.**  
Providence Paris New York  
Address all Communications to Providence



Covered in black and brown striped denim, this chair just as it is would fit in bedroom or living-room. It is upholstered in moss and hair, with fine oil-tempered springs; \$15.50

## UP and DOWN the HOUSE

(Continued from page 100)

group at the bottom on page 100 is in a soft blue and brown or a black and brown; the stripes make the pattern unusually smart. The tapestry in the circle comes in a charming combination of soft blue and tan stripes with the figures in dull rose, blue, green, and other chintz colorings.

At the bottom of page 100 are two of the striped velvets at present so popular for hangings or furniture coverings. That at the lower left on page 100 is a mercerized cotton velvet which comes in two tones of brown, blue, rose, green, or mulberry. At the lower right on page 100 is also a mercerized cotton velvet in the same colors, combined with black.

The chair above is a small chair suitable for bedroom or living-room. It is upholstered in moss and hair, and is comfortably built on the best oil tempered springs. It is covered with the black and brown striped denim which also covers the sofa shown on page 100.



A leather doorstop—cream or black with gilt embossings—19 in.; \$12

velours trimmed with gold gimp. This velours is dyed blue, rose, brown, gold, green, or mulberry; the hangings are lined with sateen of the same shade, and the valance is lined with buckram. The valance is 4 feet wide and about 15 inches deep; the curtains are 7 feet long.

The portières illustrated at the lower right are of the same material, but are velours on both sides. They may be had in the same colors, or in combinations of any two of these colors. They are made with the popular open edge and are 7 feet 6 inches long.

An unusual doorstop is shown in the middle of the page. It is of tooled leather, a black or cream color, with an embossed gilt decoration. It is 19 inches high, with a 4 inch strapped handle by which it can easily be moved.

OF FRENCH LINENS A FEW

French linens are particularly scarce this year, as a large percentage of the factories in the northern part of France has been destroyed; but some manufacturers have moved their factories to England and to the south of France and have continued a successful business there.

(Continued on page 104)

### THE VELOURS PORTIÈRES

This same New York shop is making a specialty of velours window and door curtains. Illustrated at the lower left is a window curtain and valance of cotton



Cotton velours window curtains and valance in colors to suit any decorative scheme are edged with gold gimp and lined with sateen. \$9.75 complete



Portières of cotton velours match the window curtains at the right, and are in the same colors—blue, rose, brown, gold, green or mulberry; 7½ ft.; \$11.75





No. 805 CARD TRAY  
Price \$3.00 8½ x 11½" long



No. 544 "FISHER BOY"  
Price \$10.00 BOOK ROCKS  
Height 8 ½"



No. 572 "INDIAN" INKWELL  
Price \$6.00 Height 5½" Base 10 x 4½"

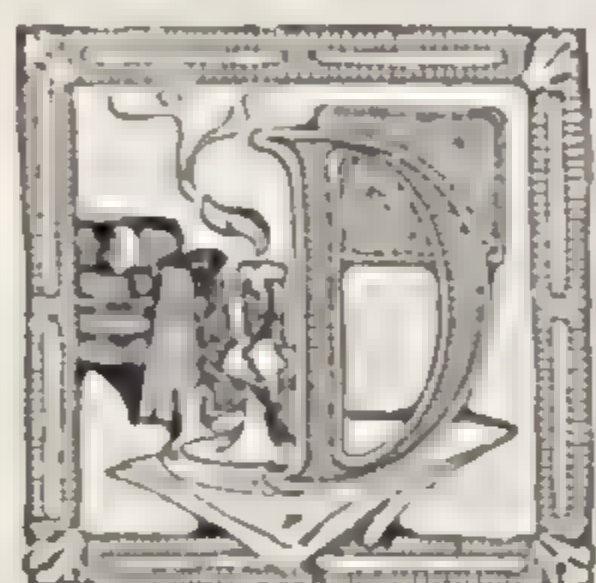


No. 1032 "BARYE PUP"  
Price \$3.00 PAPER WEIGHT  
Height 5½"

*Unusual - - Artistic - - Useful*

## "ARTBRONZ" PRODUCTS

Book Rocks, Boudoir Lamps, Ash Trays  
Paper Weights, Statuary, Portables, Etc.



**Distinctive Gifts**

Unusual Bridge Prizes

and for

Decorative Use in the Home



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Price \$8.00 TOBACCO JAR  
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"ARTBRONZ" represents the perfected development of a process that permits a scientific and seamless deposit of Government test bronze applied over a re-enforced baser core, resulting in a finished product the equal of cast bronze in finish, workmanship and durability at one-tenth the prices.

When you buy anything in bronze insist that it be "ARTBRONZ" which is absolutely guaranteed or purchase price refunded.

"ARTBRONZ" products are for sale by the best department, jewelry and other stores everywhere.

PRICES RANGE FROM \$1.50 UP.  
If west of Chicago add 50 cents to list

Go to the leading store in your city and see the complete line of "ARTBRONZ" products. We know you will be delighted with their rare finish and beauty and agreeably surprised at their moderate prices.

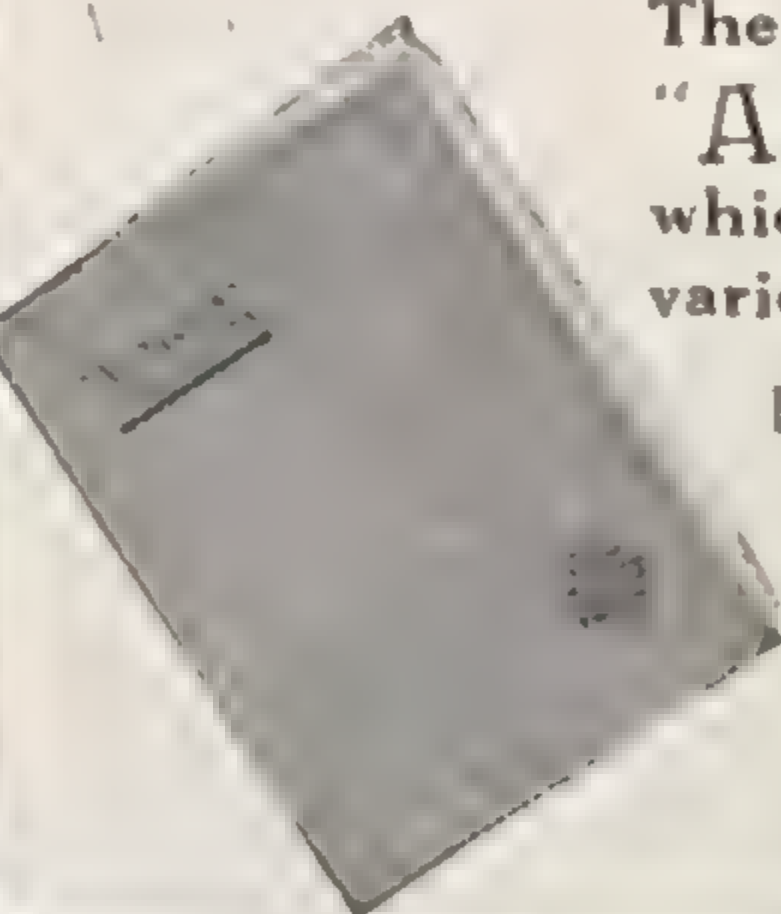
If by chance your dealer is out of stock write us and we will see that you are supplied.

The products illustrated are typical of the 300 "ARTBRONZ" products shown in our catalog which we want you to have. It contains a splendid variety and offers many interesting suggestions.

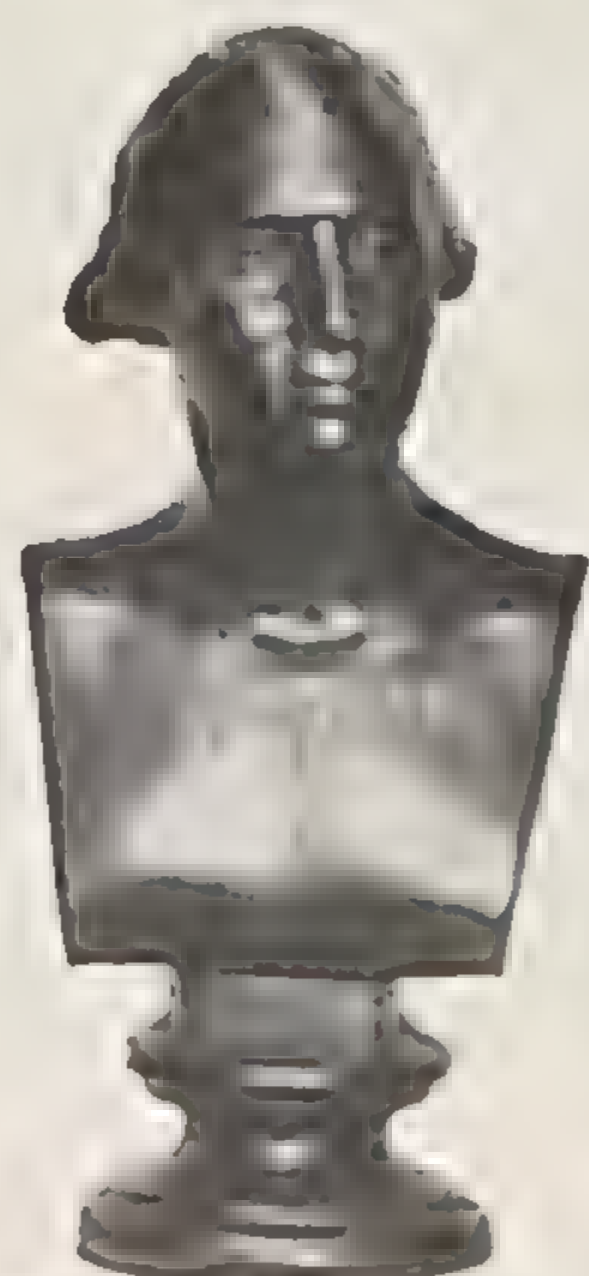
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Price \$16.00 Height 14½"



No. 810 "INDIAN MAID"  
Price \$2.50 ASH TRAY  
Height 6"



No. 1053 "WINGED VICTORY"  
Price \$20.00 Height 19½"



No. 1046 "AMERICAN BISON"  
Price \$13.00 Height 9"



No. 1735 PORTABLE  
Price \$26.00





## We Ask You To Judge This Car By Its Quality Alone

The Paige "Six-46" sells for the astonishingly low figure of \$1295. That, in itself, is impressive.

But, quite irrespective of price, we want you to see this six cylinder car—examine it—ride in it—and *judge* it from a standpoint of Quality only.

It is by no means difficult to manufacture a car for a *price*.

It is, however, quite a different thing to produce a motor car of *one hundred point excellence* and still maintain a selling price to the consumer which is not prohibitive.

In building the Paige "Six-46"—as in building all Paige cars past and present—we have been governed only by the unfaltering Paige standards of Value and Quality.

So, we urge you to see this car because it is a *good* car.

We urge you to buy it with absolute confidence because it bears the Paige name plate—an enduring guarantee of fair dealing and honest manufacturing.

The Paige-Detroit Motor Car Company  
1213 McKinstry Ave. Detroit, Michigan

Hollywood Five-passenger  
"Six-36"—\$1095

Fairfield Seven-passenger  
"Six-46"—\$1295

Cabriolet, \$1600—Sedan, \$1900—Town Car, \$2250  
(Closed car bodies on "Six-46" Chassis)

## UP and DOWN the HOUSE

(Continued from page 102)

Four of the handsomest of the new linens are shown on this page. At the upper left of the group below is a linen of a particularly effective striped design. It has a blue ground with dull red and brown colorings. In the linen at the upper right below black and yellow predominate, with occasional reds and greens in flowers and leaves. However, this particular pattern comes in three other colorings. In one a blue and white effect is predominant, in another a blue and yellow, while one of the most attractive is of mauve and white.

### PRINTED LINENS OF ANY COLORS

At the lower left is a printed linen in a bird design. The checks in the background are in soft shades of brown and blue, the birds are blue, the flowers deep rose, while the foliage shows unusual tones of orange and yellow. This may be had in two other colorings, one in a gray background and the other in a yellow background.

Very new is the linen at the lower right. This shows a gray shadow effect in the background, with flowers and fruit in futuristic reds, greens, and orange. This same pattern is also printed with a soft blue background.

The excellent mahogany table lamp at the top of this page is of unusual dignity. It is 29 inches high, and the shade is 20



The mahogany lamp is always dignified and tasteful; the shade may be gold silk poplin; 29 in.; \$13.50

inches in diameter. The shade is of an excellent quality of silk poplin with a silk lining inside, and it is trimmed with oriental silk gimp at the top and bottom. The shade is in old-rose or old-gold; the base (Continued on page 106)



The printed linen is ever beyond rivalry. This French fabric has a blue ground with a striped design in dull reds and browns; 31 in.; \$1.80 a yd.



This French linen is in black and yellow touched with red and green, or in pastel blue with white or yellow; it is also 31 in. wide; \$1.80 a yd.



An imported linen has a checked ground of brown and blue, with blue-birds among rose and orange flowers; 31 in.; \$1.75 a yd.



On a shadowy ground of gray or blue the pattern on a French linen is of reds, greens, and orange; it is 31 in. wide; \$1.50 a yd.



# A Perfect Hairdress Depends on a Perfect Hairpiece

A hairpiece is bought not just for a day, but to remain a part of your coiffure for many months—or even for years.

To purchase a cheap hairpiece is to slight your own personality as expressed in your coiffure, and deprives you of that perfection in style and absolute match to your own hair which make you so supremely comfortable and at ease when wearing hairpieces bought at Simonson's.

Simonson's hairpieces are made of hair exactly like your own in quality as well as color, and the skilled handiwork is unequalled, even in Paris.

Ask about the TRIPLET SWITCH, which you can take completely apart, wearing one strand or two strands or all three strands, according to where you are going and how stylishly you care to dress—or the ARLON, the transformation which completely covers your own hair with beautiful, wavy natural hair affixed to a light, airy, skeleton foundation, which allows your own hair to rest and grow strong, as it is not warmly or closely confined.

Superior accommodations for hairdressing, marcel waving, manicuring, and the genuine, permanent "EVERLASTING WAVE."

Illustrated booklet "ATTRACTIVE COIFFURES" free on request.  
De Luxe catalog "HAIRDRESS BEAUTIFUL" sent on receipt of visiting card and 12 two-cent stamps.

**A. Simonson**—Hair Goods—Hair Dressing—506 Fifth Ave., New York



## The "GIEVE" Life-saving Waistcoat IMPORTANT IMPROVEMENT

**S**ECURITY of life at sea has now been made as reasonably certain as human ingenuity can make it. The "Gieve" Waistcoat, which can be worn with ordinary clothes and naval or military uniform, unnoticeably and unconsciously, is capable of inflation in 20 secs., when it will support wearer and two others clinging to him, indefinitely, head-and-shoulders clear of water, and fully clothed. It is desirable slightly to inflate the waistcoat with the mouth-valve before entering the water.

A vital improvement is the automatic vest-pocket inflator, price \$1.50 (illustrated below). Two turns of a thumbscrew releases compressed air in two small cylinders—sufficient, completely and instantaneously, to inflate the waistcoat.

With thousands of civilians being daily transported overseas, not to mention the officers and men of the navy, the precaution of wearing this waistcoat night and day continuously, cannot be too emphatically urged.

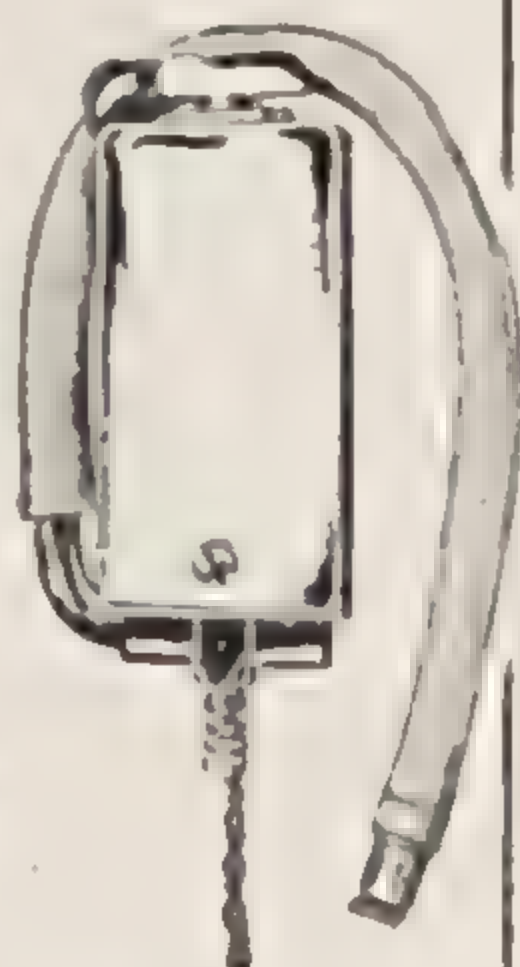
The sinking of the *Goliath*, *Bayano*, *Formidable*, *Lusitania*, and almost every recent sea disaster furnish eloquent testimony to the life-saving value of the "Gieve" Waistcoat.

**Price \$15 Net**

Made to any size  
State chest and waist girths  
On view at the Vogue office and  
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**GIEVE'S**

(Gieve, Matthews & Seagrove, Ltd.)



Pocket self-inflator,  
showing alternative  
mouth attachment,  
both an integral part  
of waistcoat.

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You are not particularly interested in the kind of gloves your great-grandfather wore.

You are interested in getting your money's worth in glove wear now.

But if John Fownes had not satisfied your great-grandfather and other particular persons,—we might not be able to make you such good gloves today.

John Fownes, founder, set the standard which we have followed—and improved,—since 1777.







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## THE DREICER

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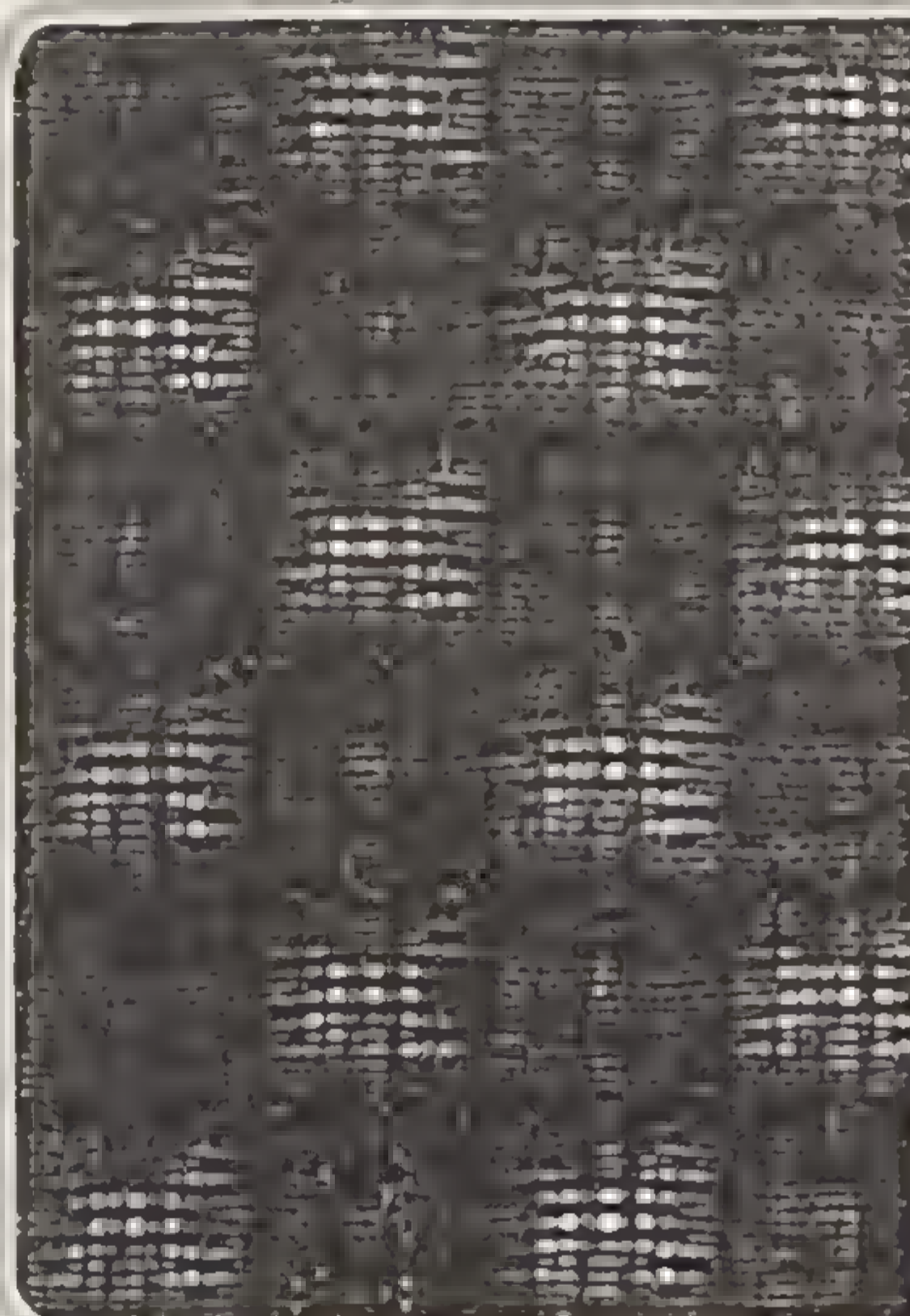
**DREICER & CO**  
*Jewels*

FIFTH AVENUE at FORTY-SIXTH  
NEW YORK

BRANCH AT CHICAGO  
THE BLACKSTONE

## UP and DOWN the HOUSE

(Continued from page 104)



A thin luster silk that will not fade in sun nor water is woven in five patterns and fifteen colors, with an edging to match each. The colors are neither bright nor dull. They are 45 to 50 inches wide, and \$1.10 to \$1.75 a yard.

is of solid mahogany, or it may be a gilded base.

Mirrors continue unabated in popularity; in fact, in the last year or so their decorative use is better understood. The attractive one illustrated on this page is one of the best values that have been offered. It measures 12 by 24 inches and is of gilt.

A silk of five patterns, two of which are illustrated above, is, by a new process, fadeless both in sun and water. These silks are woven in fifteen colors, many of them with a black thread which gives a wonderful color and luster. They are being largely used for curtain hangings par-



The decorative mirror is set here in a gilt frame, 12 by 24 in.; \$6

ticularly, and an edge is woven to match each color. The silk is thinly woven so that the light filters through.

Quite the newest idea in rag rugs is a rug woven of linen flax. These rugs are very artistic, thoroughly practical, and decidedly sanitary, as they may be washed. They come in all sizes and in a complete line of the colors most wanted by decorators. Some designs show two-tone color effects, and others are striped in white on a darker ground. The rug is thick, but not stiff, and lies evenly on the floor. A size 4 feet by 7 feet or 6 feet by 9 feet, is \$11.25. The size 9 feet by 12 feet is \$36.

## A MANOR of the MOATED PAST

(Continued from page 53)

afternoon sun was turning the water to silver, and there was the sound of brooks and rushing springs. Except for this, silence. This spot, though just off the railroad, has all the romantic isolation of a stage-coach world and all the charms of remoteness and seclusion.

The house stands in a fine location and as the moat is constantly fed by springs from the surrounding hills there is none of the unhealthfulness which is usually associated with the poet's moated grange.

Thanks to verger-courtesies, our two hours in the Mote House were filled with Tudor thrills. The house and the central courtyard show building work of almost every period since the fourteenth century. Its manorial history is as clear as its brook. The de Hautes, a powerful Kentish family, first held the manor, as recorded in the Domesday Survey. But Sir Thomas Cawns built the house about 1340 and the oldest portions date from this period. These include the great hall now the dining-room, which is pictured at the upper right on page 53; the crypt, with the old chapel above it, now the state bedroom; and the old priest's room. The present chapel, built in the Tudor period, is one of the finest private chapels in England. A de Haute held "Ightham Mote" again but lost it, with his head, under Richard III. Through various vicissitudes from the fifteenth century down, "Ightham Mote" came into the hands of its present owner, Mr. Thomas Colyer-Fergusson, who has spent thousands of pounds in restoring it and in

staying from destruction the priceless old woodwork and doors.

The house, architecturally, is a Tudor treasure, and possesses a Henry VIII chapel which is the delight of connoisseurs. The old gardens have been "brought back" with nice fidelity; the beech hedges of enormous height are gorgeous antiquities in their autumn color; the rose garden is lavish, scented, and filled—at nutting time—with late roses, golden as sovereigns. A modern triumph is it—the rose garden at "Ightham Mote." The old herb garden, on the other hand, is reminiscent. It is a bit withered and sere in nutting time, to be sure, but much as it must have been when some medieval Madame de Haute bent over it, for marigold, eyebright, orris, and rue.

As we tucked in the rugs and turned the car toward the lights of London, fifty miles off through the purple twilight, Crump dropped into Kipling:

"Excellent herbs had our fathers of old,  
Excellent herbs to ease their pain—"

"I like it best, too," I said, "these amusing old herbs, still growing on here."

Crump put on speed. "I was thinking more of the old wine crypt under the chapel," he said. We were leaving the moated past in a streak now; the nut groves looked like brown battalions in the vanishing light. We had been in the fourteenth century at tea-time; thanks to the twentieth, we should dine in London at eight.

G. W.





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The Shampoo that is not a makeshift, but for head washing only

Canthrox, the hair beautifying shampoo, rapidly softens and removes dandruff, excess oil and dirt. It makes a perfectly healthy scalp which will naturally produce attractive, vigorous hair. Canthrox also gives a massy fluffiness which makes the hair appear much heavier than it is and leaves each strand with a silky luster and softness that makes doing up the hair a pleasure.

15 Exhilarating Shampoos for 50c at Your Druggist's

This is about three cents a shampoo. No good hair wash costs less; none is more easily used. Just dissolve a teaspoonful of Canthrox in a cup of hot water and your shampoo is ready.

### FREE TRIAL OFFER

To prove that Canthrox is the most pleasant, the most simple, in all ways the most effective hair wash, we will gladly send one perfect shampoo free to any address.

H. S. PETERSON & CO., 212 W. Kinzie St., Dept. 88, Chicago, Illinois

## The Baby Cariole cares for baby day and night

The voice of authority says "better babies" should have less handling—more freedom and fresh air. The same voice of authority endorses the Baby Cariole because it accomplishes this and much more.

Do you want to keep your baby healthy—happy—safe and comfortable every minute of the time—day or night—winter or summer—indoors or out? The Baby Cariole will do that.

The threefold advantages of the Baby Cariole—Bassinet, Crib and play yard—make it a practical economy, as well as a boon to both baby and mother.

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The Baby Cariole and our Toys that Teach are sold by leading dealers everywhere. If your dealer cannot supply you, write us and we will see that you are supplied. Write for the booklets anyway.

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STEP  
LIGHTLY  
WALK  
SAFELY



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### Cushion Rubber Heels

are made to fit the most delicate French heels of dancing slippers or the heaviest walking boot. They add lightness, grace and poise to every movement and are noiseless, which makes them really essential to comfortable dancing on a polished floor.

The Foster Friction Plug not only prevents slipping but makes Cat's Paw Heels wear longer.

Black, tan or white—no holes to track mud and dirt. Cost no more than the ordinary kinds—50 cents attached—all dealers.

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Wear these "cushions of air" inside your shoes. They protect the stockings and heels from nails—improve the fit of the shoe—add a trifle to your height and prevent fatigue. Get them

at your dealer's or repair shop or send us 25 cents and your dealer's name. Mention your shoe size. We will send you a pair.

## THE FOSTER RUBBER CO.

103 FEDERAL STREET BOSTON, MASS.

*Originators and Patentees of the Foster Friction Plug which prevents slipping.*



*The furnishings of the modern yacht are comfortable to the point of luxury, yet simple to the point of severity. Mr. Payne Whitney's boat, the "Captiva," is one of the best examples of this treatment. Interior decorations and furnishings by Walker and Gillette*

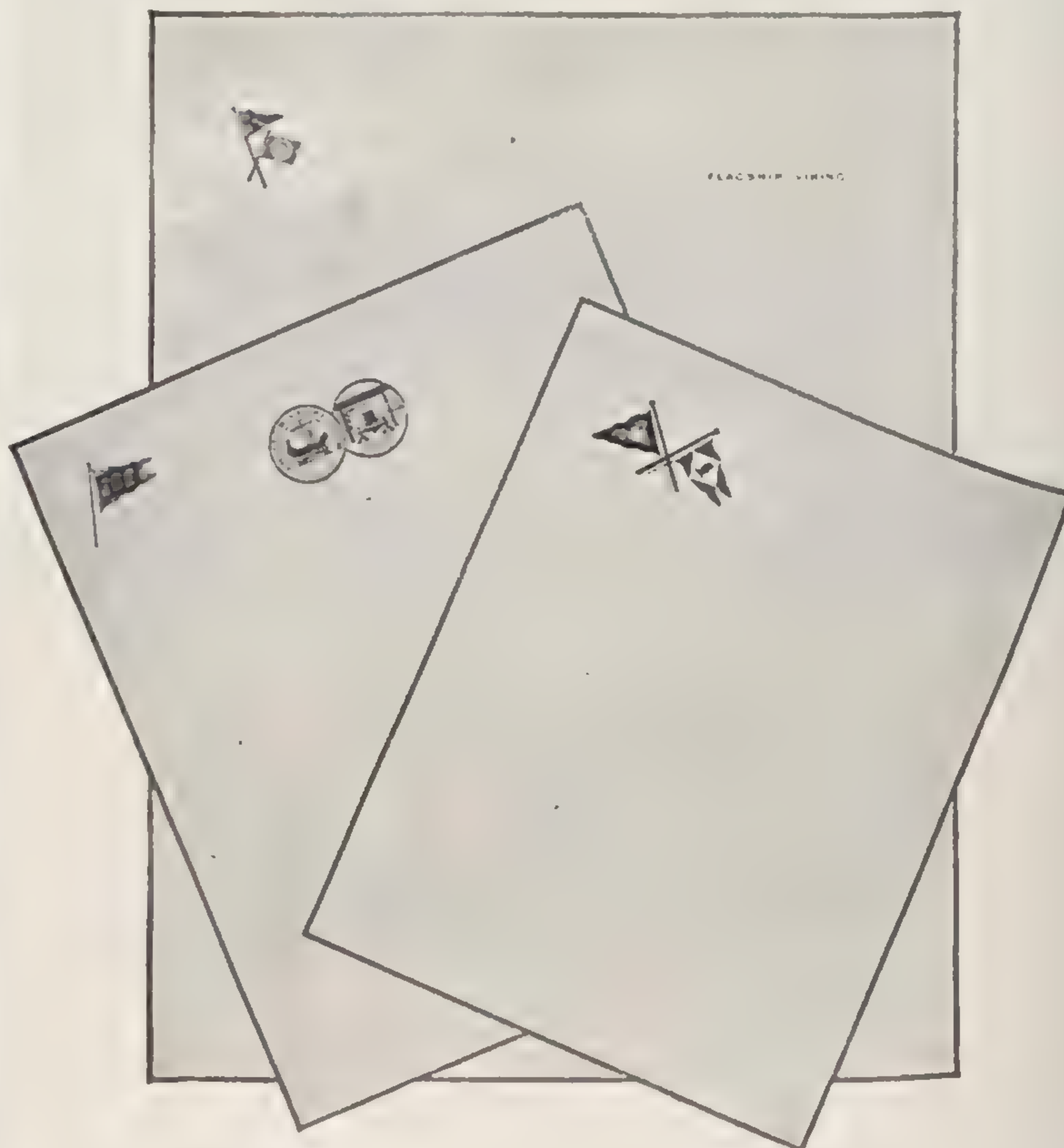
## SEA-GOING GUEST—AHOY!

The Land Lubber at Sea in a Pleasure Yacht Must Observe Certain Conventions if He Would Inherit, on His Own Merits, a Second Invitation

THE yachtsman, like the birds, is beginning to take his flight to the south where it is possible for him to pursue his favorite sport for many months to come. Important entries in the daily log are the invitations to be issued to guests who will add to the festivities of the winter cruise. But if a guest wills to acquit himself well enough to be invited a second time on

one of these gay parties, he must master the do's and don'ts that beset the path. He must not think that his nautical responsibilities are discharged because he always takes pains to say "below decks" instead of "down stairs." It must be remembered that the moment a man sets foot on his own yacht he becomes mentally and physically

*(Continued on page 110)*



*The stationery is no less delightful than the other details of the modern, exquisitely appointed yacht; it bears of course the colored insignia. The above designs from Cosmus and Washburn*



# Chauffeurs' Outfits

## Special

AT

## \$43.50

*Overcoat, Suit and Cap to Match*

Smart, neat, perfect fitting, and durable; the best value in Motor Clothes for Chauffeurs that can be bought.

A Double-breasted Overcoat. A Smart Norfolk Jacket, with Trousers or Breeches. A Cap of Regulation Chauffeur's Style.

Made of fine quality worsted whipcord in two shades of gray and in tan—the outfit complete at \$43.50, or, as follows:

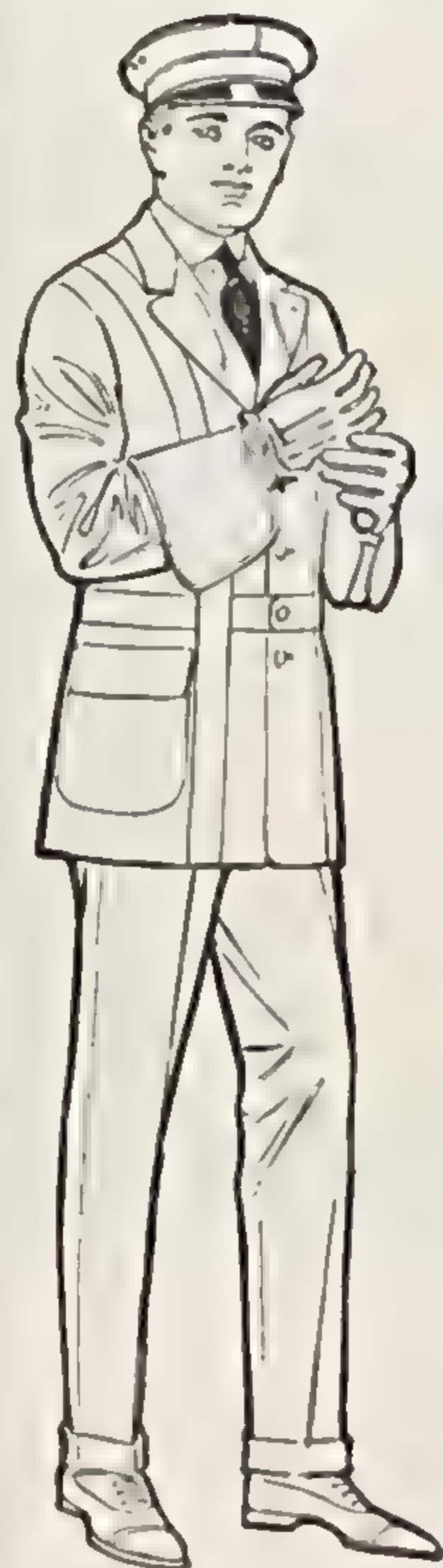
Overcoat . . . \$25.00  
Suit . . . \$16.50  
Cap . . . \$ 2.00

Suit with two pairs of Trousers or Breeches or one pair of each—\$23.50

Other Outfits of Better Grade at \$57.50, \$75.00 and \$125.00  
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*Tailored and Semi-Dress*

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*The fusion of the unusual with the current style makes Moorhead & Jardine Hats uncommon creations. They are shown at the best shops and departments.*



## Does Your Complexion —Satisfy You?

If you look older than you are, it is because you are treating yourself badly—neglect—is the word. If you look as old as you are, still you are unjust to yourself.

Just how much less than your age you look depends upon how faithfully you follow the instructions which come to you with the Grace-Mildred Course of Physical Culture for the Face. "My

### Exercises for the Face

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—Susanna Cocroft.

Miss Cocroft after many years' experience has perfected instructions for this course, which include the care of the **Hair, Eyes, Hands and Feet**.

Wrinkles, Flabby Thin Neck, Sallow, Freckled Skin, Double Chins, Crow's Feet, Dandruff, Tired Eyes, Pimples, Thin, Dry or Oily Hair, Pouches Under Eyes, Sagging Facial Muscles, Tender, Inflamed Feet and many other blemishes are relieved. The expression is improved, the skin cleared, the hair made glossy and more abundant, the eyes stronger and more luminous, the feet comfortable, and the hands smooth and flexible. In fact the same phenomenal improvement follows a faithful application of the Grace-Mildred Course, conducted by her nieces, which has made Miss Cocroft famous in her treatment of the health and figures of women. Write for **FREE** booklet today.

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They lend a finishing touch to the underdress of fashionable women. They prepare the figure for the deft hands of

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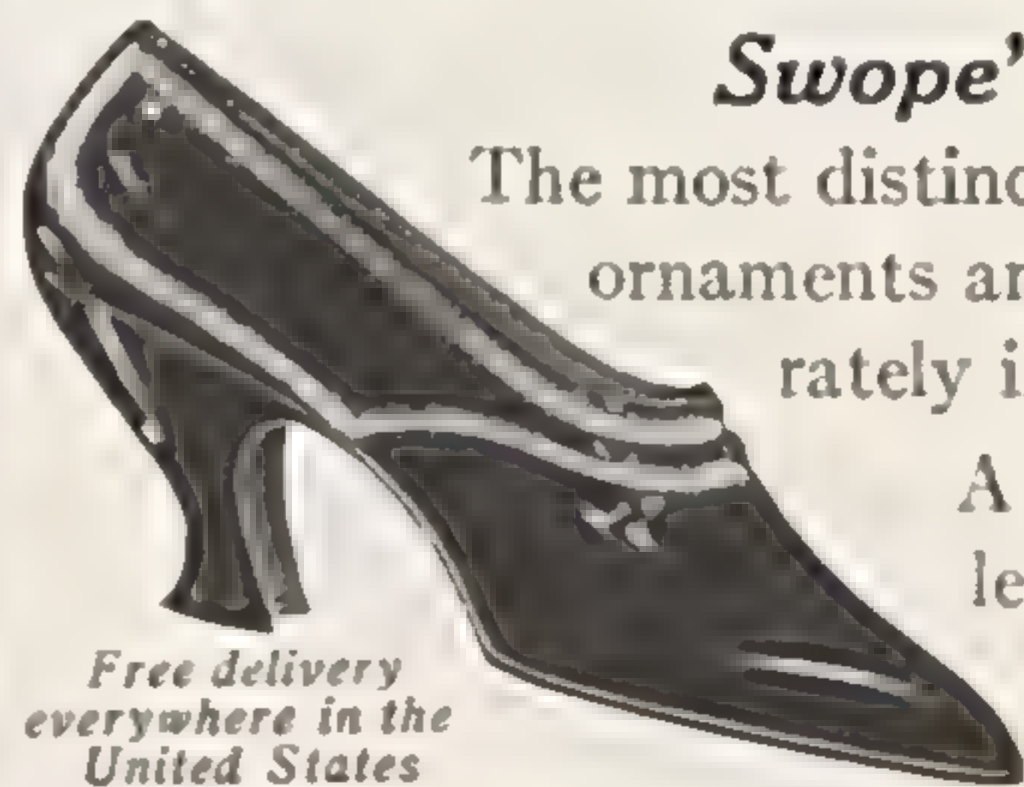
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## This charming slipper

for theatre and reception wear, and many other models just as attractive, are shown in



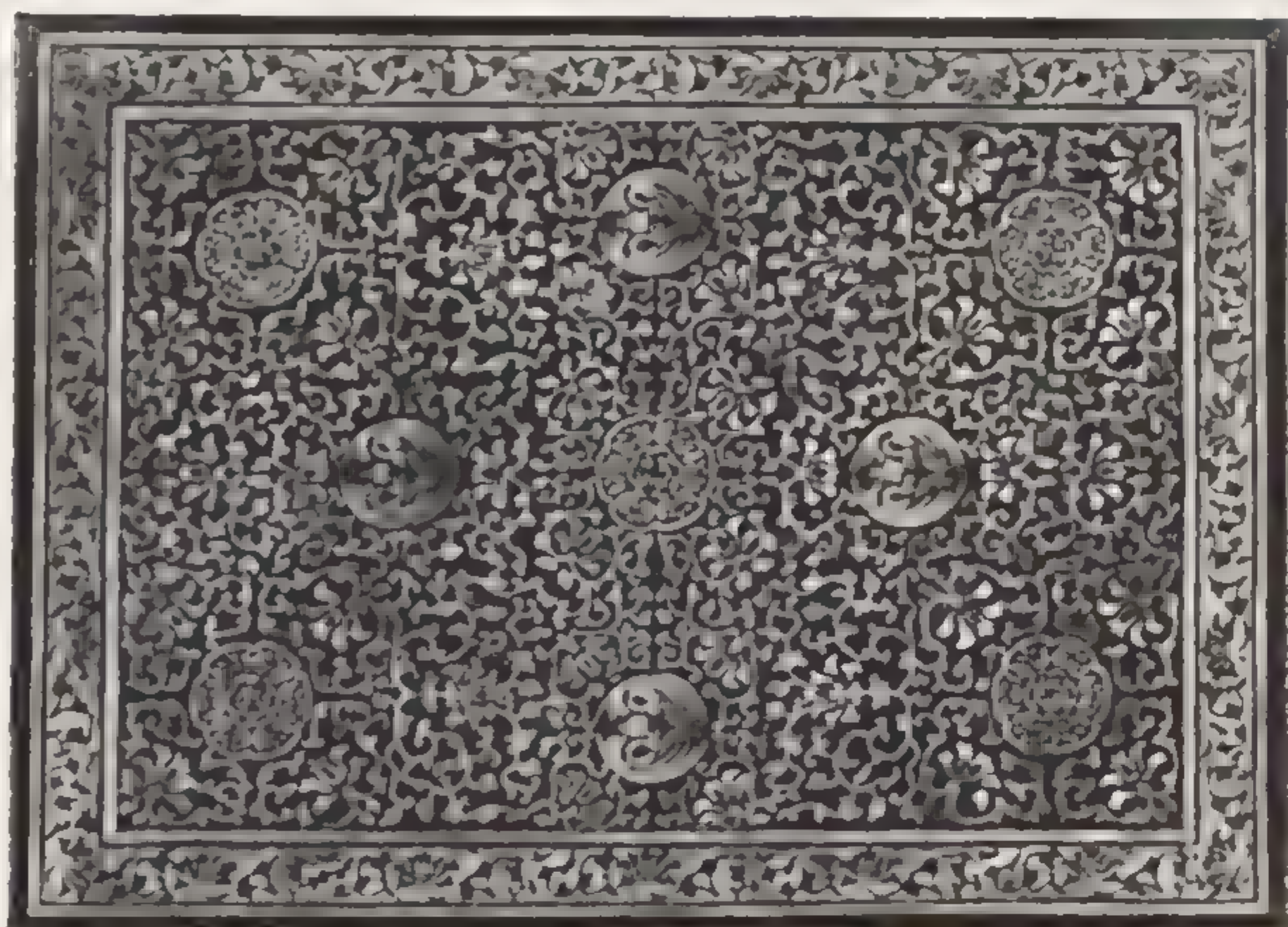
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The most distinctive footwear styles—hosiery, ornaments and kindred articles—are accurately illustrated and correctly priced.

A copy of this interesting booklet will be sent you free for the asking.



The Rug illustrated above is a reproduction of a Kien-Lung specimen of rare beauty, in which the stork, the Chinese symbol of longevity, is skillfully arranged in circular motifs on the central ground.

## Oriental Rugs as a Basis for Decoration

Much of the attractiveness of a room can be destroyed through the injudicious selection of the Rug which is to serve as a foundation for the entire decorative scheme.

We reproduce in the Orient many of the most interesting designs of the best periods of Eastern Art, in wonderfully soft and modulated color schemes.

These designs, softened by the mellowness of the colorings employed, are as unobtrusive as a perfectly plain color, but still retain an interest and charm not likely to become monotonous.

We shall be pleased to furnish any further particulars which may be desired in connection with any specific requirements.

## W. & J. SLOANE

Direct Importers of Eastern Rugs  
Interior Decorators Furniture Makers  
Floor Coverings and Fabrics

FIFTH AVENUE AND FORTY-SEVENTH STREET, NEW YORK

## SEA-GOING GUEST—AHOY!

(Continued from page 108)

shipshape, and his lovely guest, whose lack of punctuality he has laughed at on shore, becomes to him a black-guardedly person who is trying to spoil the game.

SEVEN OR ELEVEN  
SHARP!

Indeed there is a well-known yachtsman on the Sound whose invitations to breakfast on his yacht are much sought after by his friends who naturally prefer a leisurely breakfast on deck to a hurried meal and a journey in a hot train, but the invitation is always accompanied by the warning that the anchor is weighed at "seven sharp." The host stands on his bridge, watch in hand, and as the clock strikes the order is given to leave; belated guests may be seen wildly gesticulating from distant motors, but the master of the craft is adamant and the next time an invitation is issued "seven sharp" conveys an exact meaning.

To avoid this and many other pitfalls, a man prominent in the yachting world has given a few simple rules for the novice about to embark on a voyage new to him. First and foremost is punctuality. If the hour for sailing is set at eleven there must be some good reason for it, perhaps a question of wind or tide or the fact that it is necessary to make some port before nightfall. In any case, the guest must show consideration for all these possibilities and arrive at least a quarter of an hour before the time of sailing. This enables the crew to stow away the luggage and to attend generally to the comforts of the arriving guests. Apropos of luggage, unless one embarks on a craft of such proportions that an ocean



The entire service of a well-equipped yacht is even to the Bohemian glass tumbler, marked with the colored insignia. From Ovington Bros. Co.

journey is possible, type and bulk are serious considerations.

### THE LADY OR THE TRUNK?

A guest once arrived with a trunk so huge that the size of the craft forbade having both lady and trunk, and so with oriental diplomacy the Japanese steward assumed the duties of maid and unpacked the clothing. Then he removed the piece of luggage "that might injure Madame if the waters were slightly rough." The crew quickly lowered the trunk over the ship's side, where it was stored on shore until the return of the yacht. When Yoko produced it then his bland expression did not betray the truth

about the trunk. But there was scarcely room to stow away more than the lady's necessary clothing, and they say the crew had many shocks when they looked through chests for charts and compasses, and found satchet-laden garments of lace and ribbon. Cabin trunks have, indeed, been improved so much that one or two with a hat-box and hold-all for thick coats makes ideal luggage for a yacht.

The woman who wears high heels and the man who drops his cigarette ashes on the deck are equally unpopular with the crew for the deck of a well-kept yacht is absolutely spotless. Of course, the proper shoes or boots to wear have rubber soles.

If a woman prefers not to be seen until the day is well aired, it is quite permissible to have breakfast served in her cabin; the only stipulation is that she choose a reasonable hour for this service and stick to it, in order not to interfere with the



Conservative and exquisitely done, a hand-painted Minturn china service in blue and cream, designed for the Payne Whitney yacht by Higgins & Seiter



A chafing dish with steady "sea legs" and an upper part that swings with the movement of the boat. The handle resembles a stove lifter; from Gorham Co.

### SMOCKED WAISTS

Done in all colors. Sizes 34-44, \$3.99. The latest novelty. Also smocked dresses for girls to 6 years. Ask for catalog, or better still good references for approval shipment. No obligation to purchase.

IRISH LINEN CO. (Smocking Dept. V.)  
Importers of Hand Embroideries

### SILKS

Taffetas, Peplins, Satins.  
Retail at Wholesale Prices  
Crepes, now most fashionable, 87c. a yd.  
Send for FREE Samples.

International Silk Co., New York City





Baby's  
first  
step  
Ankle  
Support  
Shoes



Children's Button Shoes, broad  
toes to afford comfort and ample  
room for the toes to spread and  
grow naturally.

A shoe made especially to  
strengthen the ankles. This shoe is  
endorsed and recommended by New  
York's leading physicians, as the  
best corrective of weak ankles.

Sizes 2½ to 6

Tan Russia and Black Kid \$2.00  
White Buckskin - - - - 3.00  
White Canvas - - - - 2.00

Sizes 5 to 8

Tan Russia - - - - \$2.00  
Black Kid - - - - 2.00  
White Buck - - - - 3.00

Larger sizes at proportionate prices.

**Frank Brothers**

THE  
FIFTH AVENUE  
BOOT SHOP

224 Fifth Avenue (Between 26th and 27th Streets) New York

*The Home of Fashionable Footwear for Men, Women and Children.*

**Exhibit Shops:** Chicago, 724 So. Michigan Avenue.  
Pittsburg, Jenkins Arcade.  
New Haven, 982 Chapel Street.

We have no agencies—Our Shoes are sold in our own shops only.

**REDFERN**

**I**N addition to our own Exclusive  
Models we are also showing  
examples from Agnes, Boué Soeurs,  
Cheruit, Lacroix, Paquin, Premet,  
Lanvain, Jenny.

**Redfern Millinery**  
of Refined Smartness

INSPECTION INVITED

3 East Forty-eighth Street  
New York

**Gerhardt & Co**

12 East 46<sup>th</sup> Street  
opposite Ritz Carlton

New York

*New Shop for Smart Hats, Imported  
Models and Original Designs*

**STEINWAY**

To the bride, the Steinway piano  
is a most acceptable gift. Its per-  
fect tone, resonant and sweet,  
lends harmony to happy days,  
and its superior craftsmanship  
makes it an enduring possession  
to be more and more cherished  
as the years come and go.

Style M, the new Steinway  
Grand, is especially adapted to the  
modern home or apartment. It  
embodies all the exclusive features  
which have made the Steinway  
the standard piano of the world.  
It is offered at the lowest price  
ever asked for a Steinway Grand.

We shall be glad to send you, free, illustrated  
literature and name of nearest Steinway dealer.

STEINWAY & SONS, STEINWAY HALL  
107-109 EAST FOURTEENTH STREET, NEW YORK







## La Vida Colonielle Corsets

The  
Corset Sensation  
of  
The Autumn

Modernized Reproductions of the  
Styles worn in 1830

"As History repeats itself  
So do the Fashions."

"Ye Olden Time"

Daring in conception, they revolutionize the present corset styles, fittingly forecast the style-fashions of the Early Victorian and Colonial modes, and correctly accentuate the lines of the new 1830 gowns—Fashion's latest whim.

## La Vida Colonielle Corsets

being somewhat shorter than corsets heretofore in vogue, give the figure a very marked, yet graceful side incurve, maintaining a perfectly straight front, and completely express the silhouette which this new style-trend requires.

### La Vida Colonielle Corsets

are being eagerly taken up by Fashion's Leaders because of Exclusiveness, Ultra-Style, perfect Fit, and supreme Comfort.

For Sale at the Leading Stores

No. 1834

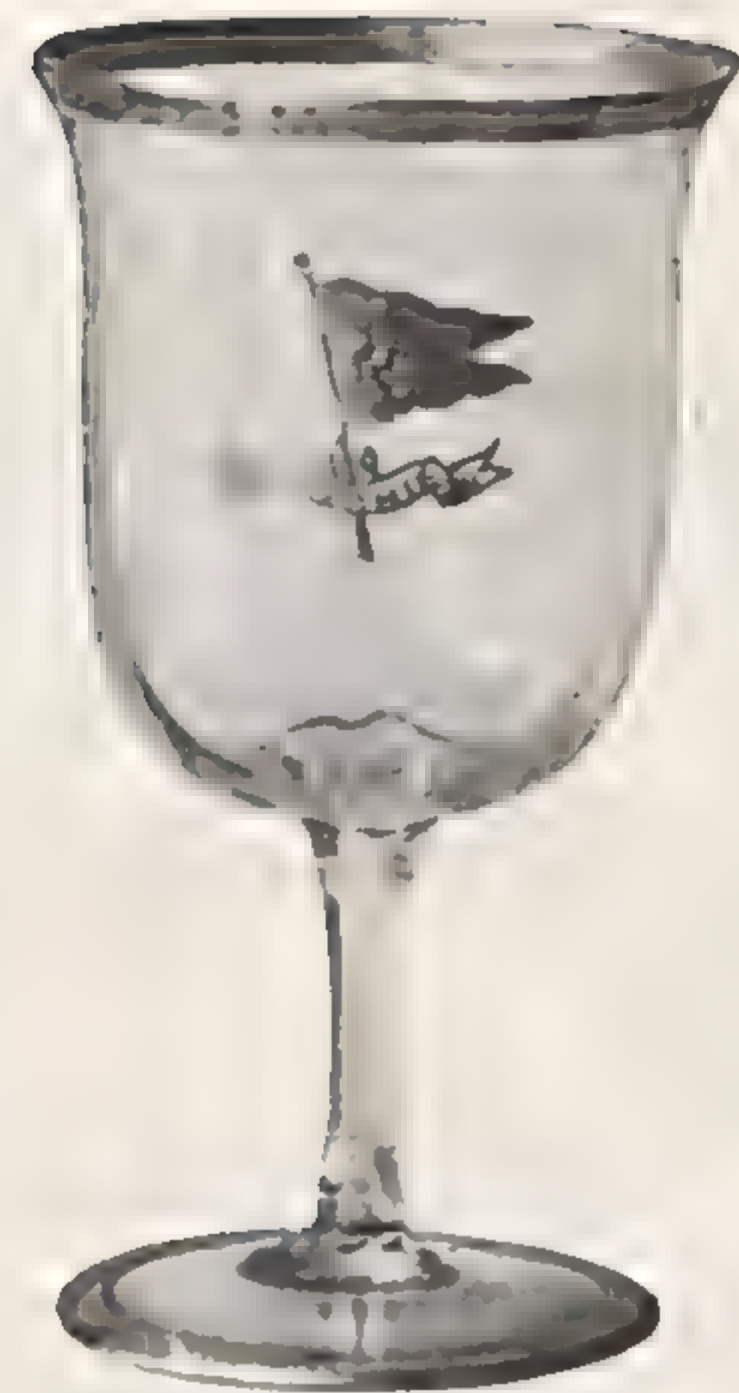
**Style 1834**  
*at left*  
Incurving waist, very  
straight front. Batiste.  
**\$5.00**

**Style 1836**  
*at right*  
Oblique front boning,  
straight front, decided  
infit at side-waist.  
Batiste.  
**\$5.00**

Other Styles up to  
**\$10.00**

No. 1836

**WEINGARTEN BROS., Inc.**  
34th St. and Broadway  
NEW YORK CITY



A band of silver with the  
yacht insignia in silver is a  
particularly effective mark-  
ing, especially on the rock  
crystal glassware. From  
Higgins & Seiler

## SEA-GOING GUEST—AHOY!

(Continued from page 110)

preparation of the next meal, for culinary quarters on yacht-board are necessarily limited. The man who must see the sun rise and is unable to resist hunger until the breakfast hour may obtain his cup of coffee in the galley.

If one observes these suggestions and remembers that the service of stewards and sailors should have their material reward, as it is as important to pass muster in the galley as well as in the servants' hall, one's second invitation is apt to be a foregone conclusion. Order is of course the keynote of being shipshape, and the man or woman who leaves about wraps, cameras, smelling salts, books, and the innumerable impedimenta that people surround themselves with while playing, soon becomes unpopular. It is a good plan for the women guests particularly to retire to the reading room or their own cabins occasionally; the host is thus relieved of the feeling that he is responsible for their amusement throughout the entire time, and always remembers gratefully the woman who is not a burden as a guest.

### SHIPSHAPE EVEN TO TOILET ACCESSORIES

The yachts of to-day are becoming so luxurious that a thoroughly modern craft provides nearly everything except, perhaps, one's favorite hat. Each guest stateroom is so well equipped that not a toilet accessory is lacking; there are even dressing gowns for the men and the very last cry in exquisite silk bathing suits for the women. The furnishings of a yacht display like the house the taste

of the owner; he follows his personal tastes as discriminately in one place as in the other. Stationery, silver, glass, china, and linen are all marked with the insignia of the yacht, a touch as smart on seas as on land.

### QUESTIONS OF PRECEDENCE

There are distinct rules on the subject of precedence on a yacht, which, if not followed by the guest, may cause him embarrassment. When boarding a yacht, the master or owner always precedes his guests up the gang-plank. Thus he tests the safety of the bridge and then is ready to help his guests on board and bid them welcome. By the by, the deck on the side from which the guests board the boat are supposed to be for the guests' use; the deck on the other side is called the service deck and is used by the crew in the performance of their duties.

On entering the dining saloon, the host again precedes, for on shipboard the owner himself, rather than his wife, is host and he assumes all responsibilities for the pleasure and comfort of his guests. On leaving the yacht, the guests go first, while the host waits and sees that every one has safely left the ship before he leaves himself.

As dancing has become such a popular pastime even on a yacht, it is permissible when dancing, and then only, to wear ordinary shoes, instead of the usual shoes with rubber soles, but it behooves both men and women to be most particular that the heels are above reproach, for it is a capital sin to deface the deck.

## ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative, friendly adviser.

Because fashion is so variable, and depends so much on who you are and where you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.  
(2) Answers to questions of limited

length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee \$2.

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper only.



Training the Childish Figure to  
Healthful, Symmetrical Womanhood  
can best be accomplished by the use of the

*Goodwin*

Child's Models, an illustration of one of which is shown at the left. This is a very soft, lightly-boned—yet serviceable corset, correctly proportioned for a growing girl's first corset.

By proper corseting from the first, the girl's figure can be developed ideally. Many women of the present generation might today have health, and figures approaching their ideals, if they had always from childhood been properly corseted.

This Fall, as always, the Goodwin models express the highest achievements of the art. There is a model for every type designed to enhance the attractiveness of the well-poised, well-trained figure, or to correct the results of improper corseting.

Prices from \$3.50 to \$50.

Corsets Made to Meet Your Individual Requirements

Send waist, bust and hip measurements and a corset will be forwarded for your inspection, or if a Goodwin Shop is located in your city, you will be advised where a personal fitting can be had. Ask for catalog G and other valuable information pertaining to the Art of Corsetry.

*Goodwin*

Corsets of Every  
Description

373 Fifth Ave., New York  
Boston, 687 Boylston St. - - - Philadelphia, 1120 Walnut St.  
Kansas City, Waldheim Bldg. - - San Francisco, 330 Sutter St.  
Chicago, 57 E. Madison St. - - - Los Angeles, 220 W. Fifth St.



## Removal Notice

Note our new address  
**353 Fifth Avenue**  
Entrance on 34th St.  
Third Door East of 5th Ave.

Removed from  
45 West 34th Street



Bust Reducer with Corset Back \$5.00

Write for Booklet

**DR. JEANNE B. WALTER**

Patentee and Exclusive  
Manufacturer of "Dr.  
Walter's Famous Rubber  
Reducing Garments for  
Men and Women."

For new New York address see above

Philadelphia Representative  
Miss Mary Kammerer, 1029 Walnut St.



"Meseemed I smelt a garden  
of sweet flowers  
That dainty odors from  
them threw around."  
—SPENSER.

# RACARMA

"French Perfumes Made in America"

WOMAN'S innate refinement demands that the  
toilet accessories of her boudoir shall be as delicate  
as a frail flower—as exquisite in redolence as a  
bride's bouquet.

Racarma perfumes and toilet preparations—180 in  
variety—satisfy that appreciation of sensuous delights.

The secret of their alluring quality lies in the genu-  
ine French formulae from which they are made.

Excentrique Perfume, a favorite among Racarma preparations,  
has the freshness of a French garden in spring. This distinctive  
and exclusive odor is also available in toilet water, face cream, face  
powder and talc—all handsomely encased.

Upon receipt of 25c we will  
mail a liberal sample of Ex-  
centrique Perfume.

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Detroit :: New York

On sale in the principal cities  
by the most exclusive depart-  
ment stores.



MAISON  
FORTIER

Millinery  
Gowns  
Wraps  
Fancy Waists

Imported  
Models  
and  
Original  
Designs

Beauty Salon  
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42 W. 35th St.  
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Mezzanine





Time and experience have made us the leaders of Fashion to-day.

Our Collection embraces 200 Tailleur Suits, each a different creation, including all the most acceptable models shown at the recent Paris Openings.



**The Fur Coat that has set the Fashion—  
originated by Stein & Blaine**

Many Fur Models even surpassing  
the one shown for style and elegance.

**Stein & Blaine**  
Furriers and Ladies Tailors  
8-10 West 36th Street, New York City



## S O C I E T Y

### Births

#### NEW YORK

**Jones.**—On September 9, to Mr. and Mrs. Charles H. Jones, a daughter.

#### CHICAGO

**Foster.**—On August 22, to Mr. and Mrs. A. Volney Foster, two sons.

#### SAINT LOUIS

**Bates.**—On August 9, to Mr. and Mrs. William Maffitt Bates, a daughter.

**Hart.**—On August 2, to Mr. and Mrs. John A. Hart, a son.

**Walker-Livingston.**—Miss Ruth Campbell Walker, daughter of the Reverend C. Campbell Walker, to Mr. Robert Forsythe Livingston.

#### BALTIMORE

**Bosley-Gary.**—Miss Eleanor Cole Bosley, daughter of Mr. John Cole Bosley, to Mr. E. Stanley Gary, Jr., son of Mr. E. Stanley Gary.

**Whyte-Carton.**—Miss Eliza C. Whyte, daughter of Mr. Joseph Whyte, to Mr. Laurence Roberts Carton, son of Mr. Laurence A. Carton.

#### BOSTON

**Bolles-Osgood.**—Miss Barbara Bolles, daughter of Mr. Richard F. Bolles, to Dr. George Osgood, son of the late Dr. Frederick Osgood.

**Munson-Russell.**—Miss Helen McKee Munson, daughter of Mr. Robert Hallman Munson, to Mr. Richard Manning Russell, son of the late Governor Russell of Massachusetts.

**Williams-Mixer.**—Miss Anne Williams, daughter of Mr. Arthur Williams, Jr., to Mr. Samuel Mixer, son of Dr. Samuel J. Mixer.

#### CHICAGO

**Freer-Willson.**—Miss Eleanor Freer, daughter of Mr. Archibald E. Freer, to Mr. Russell Willson.

#### CLEVELAND

**Stone-Walker.**—Miss Katharine Follett Stone, daughter of Mrs. Carlos Melville Stone, to Mr. Frank Ray Walker.

#### PHILADELPHIA

**Cooke-Fisher.**—Miss Josephine J. Cooke, daughter of Mr. James W. Cooke, to Mr. Clarence Wilson Fisher, son of Mr. S. Wilson Fisher.

**Coxe-Stokes.**—Miss Ruth Coxe, daughter of Mr. Henry Brinton Coxe, to Mr. Stanley Stokes, son of Mr. Thomas C. Stokes.

#### PITTSBURGH

**Keefer-McClintock.**—Miss Portia Keefer, daughter of Mr. William W. Keefer, to Mr. Charles A. McClintock.

### Deaths

#### NEW YORK

**Aitken.**—On September 3, at his residence, John W. Aitken.

**Davis.**—On September 1; at Fairfield, Connecticut, Samuel Todd Davis, Jr.

**Jones.**—On September 6, at her summer residence in Newport, Rhode Island, Caroline Ogden Jones.

**Rhineland.**—On September 11, at Tuxedo Park, Adelaide Kip Rhineland, wife of Mr. Philip Rhineland.

**Van Amringe.**—On September 10, at Morristown, New Jersey, John Howard Van Amringe.

#### BOSTON

**Norman.**—On September 6, in Rome, Italy, Abbie Kinsley Norman, widow of the late George H. Norman.

#### RICHMOND

**Boyd.**—On September 6, at his residence, James N. Boyd.

#### SAINT PAUL

**Oppenheim.**—On September 6, Josie Greve Oppenheim, wife of Mr. Ansel Oppenheim.

### Engagements

#### NEW YORK

**Brown-Muller.**—Miss Eleanor Ryckman Brown, daughter of Mrs. Howard McWilliams, to Mr. Edwin Muller, Jr.

**DuBois-Murphy.**—Miss Alison Goddard DuBois, daughter of Mrs. Cornelius Delafield DuBois, to Mr. Deacon Murphy, son of Mr. William D. Murphy.

**Tyng-King.**—Miss Blanche Elliot Tyng, daughter of Mr. James A. Tyng, to Mr. Edward Dimock King, son of the late J. Berre King.

#### NEW YORK

**Amberg-Curran.**—On September 8, in St. Patrick's Cathedral, Mr. Alfred A. Amberg, son of Mr. John Amberg, and Miss Marybeth Curran, niece of the Misses Curran.

**Ballou-Strong.**—On September 2, in the Church of the Heavenly Rest, Mr. Edward Richardson Ballou and Miss Helen Woodhull Strong, daughter of the late Benjamin W. Strong.

(Continued on page 116)

### Weddings





## Anticipating—

the increased popularity of skating and the skating costume, Rawak offers this skating head-wrap of velvet and fur.

A large variety of these may be seen at all of the more exclusive establishments.

48 West 38th Street  
New York

PARIS

LONDON



Watch our Vogue space for newest creations



## Revillon Frères

*Established 1723*

## Furs and Cloaks

Imported models in 1830 and other picturesque historic styles with copies and adaptations from our own work-rooms; also conservative models of our own creation in the finest materials and workmanship.

The coat shown above is of soft velvet with very full skirt. Cuffs, collar and band of fox. Made in all the new fabrics.

*Fifth Avenue at Fifty-third Street*

*New York*

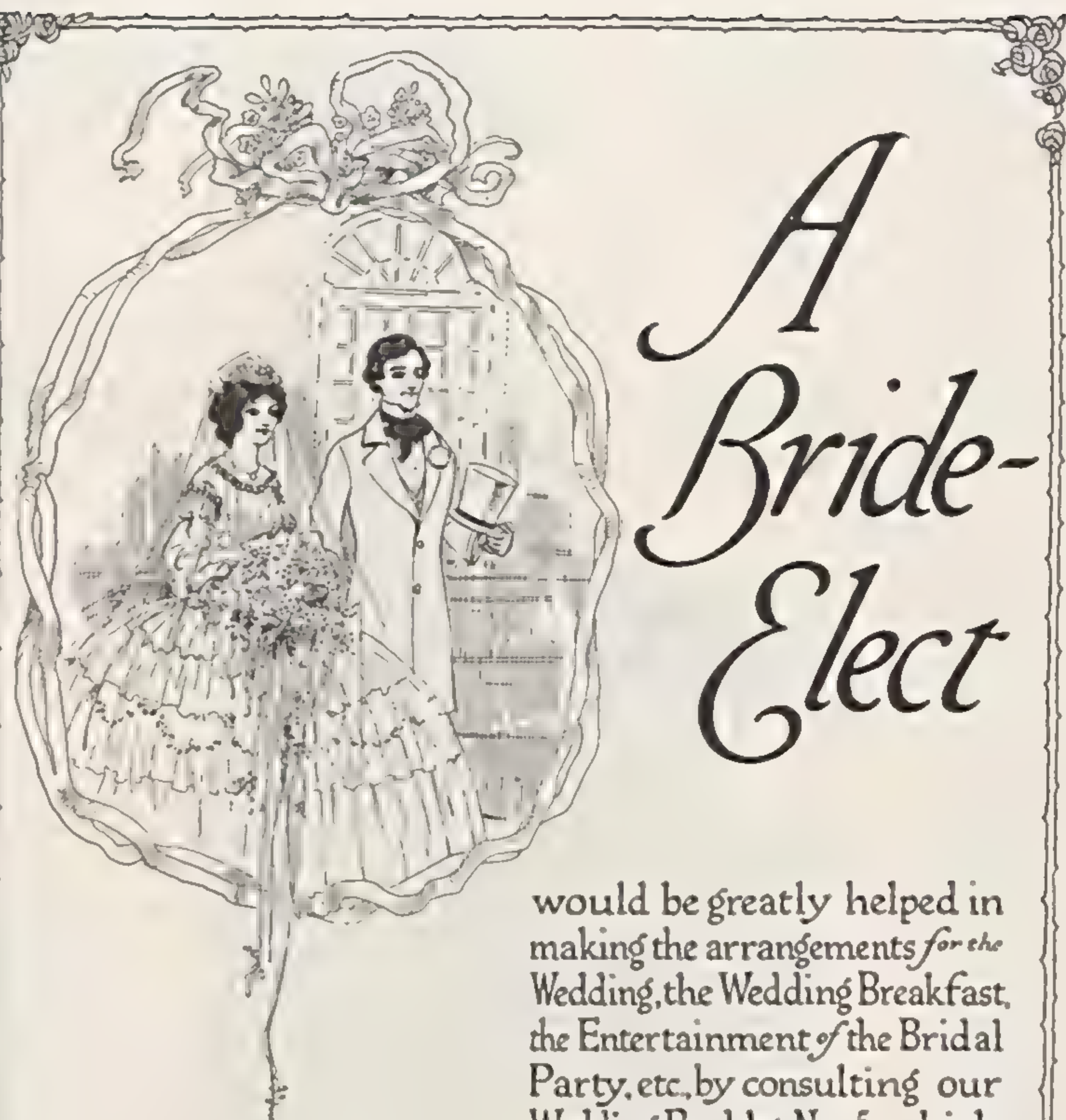
Paris

London

Moscow



(Continued from page 114)



# A Bride- Elect

would be greatly helped in making the arrangements for the Wedding, the Wedding Breakfast, the Entertainment of the Bridal Party, etc., by consulting our Wedding Booklet No. 5 which will be sent free on request

Visitors to  
New York City  
always  
welcome

**Dean's**  
628 Fifth Ave. New York  
Established 1839

ESTABLISHED 1862

## THEODORE B. STARR, Inc.

JEWELERS AND SILVERSMITHS  
FIFTH AVENUE AND 47TH STREET  
NEW YORK

### IMPORTANT ANNOUNCEMENT

THE HOUSE WILL DISCONTINUE ITS

### CLOCK AND BRONZE DEPARTMENT

AS A MEANS TO THIS END A  
SALE HAS BEEN INAUGURATED

REDUCTIONS ARE 25% TO 50%

THE STOCK IS LARGE, OCCUPYING  
ONE WHOLE FLOOR. THE GOODS  
ARE NEW AND OF RECENT IMPORTATION. SUCH OFFERINGS ARE  
UNPRECEDENTED

#### THIS DEPARTMENT EMBRACES:

French Period Clock Sets  
Mantel Chiming Clocks  
Traveling Clocks  
Important Hall Clocks  
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Yacht Clocks

Bronzes by leading French  
Sculptors—Rodin, Meissonnier,  
Gerome, Carpeaux, Moreau.  
Wedgwood and Minton  
Porcelains.  
Vases of Louis XVI period.  
Bronze Miniatures.

PHOTOGRAPHS AND PRICES FORWARDED ON REQUEST

**Bowen-Van Santvoord.**—On September 25, at Shadowbrook Farm, Bennington, Vermont, Mr. Raymond Brower Bowen and Miss Virginia Van Santvoord, daughter of Mr. Seymour Van Santvoord.

**Bristol-Ward.**—On September 11, at the home of the bride's parents in Queens, Long Island, Mr. Raymond Winship Bristol, son of Mr. Warren H. Bristol, and Miss Alma W. Ward, daughter of Mr. Charles Willis Ward.

**Cummins-Atwater.**—On September 8, at the home of the bride's parents in Poughkeepsie, Rev. Dr. Alexander Griswold Cummins and Miss Evelyn Atwater, daughter of Mr. Edward S. Atwater.

**Daly-Canfield.**—On October 2, in the Church of the Holy Rosary, Mr. Wilfred Augustin Daly, son of Mr. Joseph F. Daly, former Justice of the New York Supreme Court, and Miss Helen Canfield, daughter of Mr. Francis Dayton Canfield.

**de la Grange-Sloane.**—On September 14, in Paris, France, Lieutenant Baron Amaury de la Grange, of the French Aviation Corps, and Miss Emily E. Sloane, daughter of Mr. Henry T. Sloane.

**Easton-Smith.**—On August 25, in St. Luke's Church, Noroton, Connecticut, Mr. Kerner Easton and Miss Margaret Sinclair Smith, daughter of Mr. Robert A. C. Smith.

**Faulkner-Little.**—On September 11, in the West End Collegiate Church, Dr. E. Ross Faulkner and Miss Julia Whiton Little, daughter of Mrs. Robert Forsyth Little.

**Finch-Baker.**—On October 5, in St. James's Church, Mr. Henry Le Roy Finch, son of Mr. Edward L. Finch, and Miss Mary Farquhar Baker, daughter of Mr. Stephen Baker.

**Greene-Dunning.**—On September 18, at Locust Grove Farm, the country home of the bride's mother in Warwick, New York, Mr. Philippe E. N. Greene, son of Mrs. L. Casimir de Copet, and Miss Isabelle F. Dunning, daughter of Mrs. William Fullerton Dunning.

**Hamlin-Edwards.**—On September 9, at Christmas Cove, Maine, Mr. Talbot Faulkner Hamlin, son of Professor Alfred D. F. Hamlin, and Miss Hilda Blanche Edwards, of London, England.

**Houk-Milliken.**—On September 18, in the chantry of St. Thomas's Church, Mr. Robert Thurston Houk, Jr., son of Mr. Robert T. Houk, and Miss Ruth Milliken, daughter of Mr. Foster Milliken.

**McKinney-Webster.**—On September 7, in the Congregational Church, Washington, Connecticut, Mr. Glenn Ford McKinney and Miss Jean Webster.

**Pell-Dominick.**—On September 1, in St. Thomas's Church, Mr. James Duane Pell and Miss Elsie Dominick, daughter of Mrs. William Gayer Dominick.

**Perry-Lloyd.**—On September 14, in the Church of the Heavenly Rest, Mr. John Prince Hazen Perry, son of Mr. Alfred P. Perry, and Miss Adele Augustine Phoenix Lloyd, daughter of Dr. Samuel Lloyd.

**Runyon-Russell.**—On September 1, at the home of the bride's parents, Mr. Carman Randolph Runyon and Miss Mabel Irving Russell, daughter of Mr. William A. Russell.

**Sprague-Rogers.**—On August 28, in All Saints' Church, Briarcliff, New York, Mr. Frank Desmond Sprague, son of Mr. Frank Julian Sprague, and Miss Dorothy Howard Rogers, daughter of the late Robert Ogden Rogers.

**Talcott-Gould.**—On August 28, in Kansas City, Missouri, Mr. Arthur Whiting Talcott, son of Mrs. Edward Wyckoff Harris, and Miss Helen Gould, daughter of Mr. F. H. Gould.

**Ward-Curtis.**—On October 8, in Trinity Church, Brooklyn, Mr. Walter S. Ward and Miss Beryl Curtis, daughter of Mr. N. Willard Curtis.

#### BALTIMORE

**Osborn-Steele.**—On October 2, in Mount Calvary Episcopal Church, Mr. A. Perry Osborn, son of Professor Henry Fairfield Osborn, and Miss Anne Maynadier Steele, daughter of Mr. Samuel Taggart Steele.

#### BUFFALO

**Stockton-Shreve.**—On September 14, in Trinity Chapel, Mr. Gilbert Stockton and Miss Rebecca Rodman Shreve, daughter of Mrs. George Rodman Shreve.

#### CHARLESTON

**Drayton Grimke-Paine.**—On September 9, at St. John's in the Wilderness, Flat Rock, North Carolina, Mr. Glen Drayton-Grimke, son of the late Reverend John Drayton-

Grimke, and Miss Clarice Maud Paine, daughter of Mr. Arthur Paine, of Surrey, England.

#### CHICAGO

**Whitbread-Peck.**—On September 15, in St. Peter's Church, Eaton Square, London, Major Whitbread, of the Coldstream Guards, and Miss Josephine Peck, daughter of the late Harold S. Peck.

#### CLEVELAND

**Murfey-Dickey.**—On September 29, in the Second Presbyterian Church, Mr. Latham M. Murfey, son of Mr. Lewis A. Murfey, and Miss Helen Dickey, daughter of Mrs. Daniel Dana Dickey.

**Paine-Whiting.**—On October 2, at the residence of the bride, Mr. Charles Warner Paine and Miss Florence Eleanor Whiting, daughter of Mr. Arthur Edmund Whiting.

#### MINNEAPOLIS

**Mitchell-Trask.**—On October 6, in the Plymouth Congregational Church, Mr. Owen Mitchell and Miss Marion Trask, daughter of Mr. Eugene L. Trask.

#### PHILADELPHIA

**Foulke-Newhall.**—On September 25, in Calvary Episcopal Church, Germantown, Mr. George R. Foulke and Miss Dorothy Fisher Newhall, daughter of Mrs. Robert Stuart Newhall.

#### SAINT PAUL

**Daniels-Hancock.**—On September 18, in the First Presbyterian Church, Evanston, Illinois, Mr. Thomas Leonard Daniels, son of Mr. John W. Daniels, and Miss Frances Elizabeth Hancock, daughter of Mr. Frank Ames Hancock.

#### WASHINGTON

**Aspinwall-Foote.**—On September 16, at the home of the bride's mother, Mr. John Cuthbert Aspinwall and Miss Marguerite Foote, daughter of Mrs. Augustus Foote.

**Bunkley-Williams.**—On October 6, at Cedar Grove, the home of the bride's parents, in Benton, Mississippi, Lieutenant Joel W. Bunkley, U. S. N., and Miss Sally Williams, daughter of U. S. Senator John Sharp Williams of Mississippi.

**Dunham-Pilling.**—On September 25, at the summer home of the bride's mother, in Blue Ridge Summit, Pennsylvania, Mr. Carroll Dunham, 3d, son of Dr. Carroll Dunham, and Miss Ruth Harper Pilling, daughter of Mrs. James C. Pilling.

### Weddings to Come

#### NEW YORK

**Jenkins-Geer.**—On October 12, in Old St. Paul's Chapel, Trinity Parish, Miss Helen Hartley Jenkins, daughter of Mrs. George Walker Jenkins, to Mr. Francis Hunt Geer, son of the Reverend W. Montague Geer.

**Stearns-Dean.**—On November 3, in St. George's Church, Miss Helen Stearns, daughter of Mr. Louis Stearns, to Mr. Lyall Dean, son of Mrs. Charles Emerson Bigelow.

**Tanner-Doubleday.**—On October 19, Miss Rhoda van Bibber Tanner, daughter of Mrs. John James Tanner, to Mr. Felix D. Doubleday, son of Mr. Frank Doubleday.

#### BALTIMORE

**Marburg-Van Starkenborgh-Stachouwer.**—On November 16, in St. Paul's Episcopal Church, Miss Christine Marburg, daughter of Mr. Theodore Marburg, to Jonkheer A. W. Tjarda Van Starkenborgh-Stachouwer.

#### CHICAGO

**Reynolds Ralston.**—On October 9, at the country home of the bride's parents in Dixon, Illinois, Miss Lucile Lyon Reynolds, daughter of Mr. Horace Gilford Reynolds, to Mr. John Gould Ralston.

#### PITTSBURGH

**Clarke-Hall.**—On October 16, in St. Mary's Memorial Chapel, Miss Louise Fielder Clarke, daughter of Mr. Eben B. Clarke, to Mr. Rodney Dennis Hall.



THE HOLLYWOOD

THE SUNNINGDALE



THE MEADOWBROOK

## Aristocrats of SPORT WEAR

the Exclusive yet serviceable garments perfectly suitable for general use. Specially priced.

### THE HOLLYWOOD SUIT

Striped wool knit material, four pockets; belted coat, collar fastens up to the chin; skirt fastens down front with bone buttons, stitched cuff around bottom. Colors, Brown, Heather Green or Grey.

Price \$29.50

### THE SUNNINGDALE SWEATER

Silk haired Angora (imported yarn), in Heather Green, trimmed with White cuffs, collar and sash. Set-in pockets.

Price \$13.75

### THE MEADOWBROOK SKIRT

Green and Tan Scotch wool, trimmed with Green broadcloth; fastens down front with Green bone buttons. Sizes 25 to 30 waist.

Price \$8.95

### THE CENTURY COAT

Copy of "Bernard" model made of durtine. Suitable for motor as well as general and sport wear. Chin collar lined with Jeanette fur fastens with tabs buttoning in front, pockets under flaps at side. Sleeve lining closes around wrist for protection. Unusual model. Olive Green, Brown, Pearl Grey, and Navy.

Price \$27.75

Sizes 34 to 42

Send for Booklet of Fall Styles



THE CENTURY

Brill Brothers Women's Shop

BROADWAY AT 49th STREET

NEW YORK CITY

## A Boned Corset Is The Fashion "WALOHN"

bones the best corsets—a bone that does not "set," break or twist, or is it affected by moisture—the one and only flexible boning, now excelling whalebone, now extinct as corset boning.

## A Corset Boned With "WALOHN"

will always hold its shape, and model your figure comfortably into the contour of the corset. No matter how perfectly or scientifically a corset is designed, it has no shaping value without the right boning.

## "WALOHN"

is the right boning. It bones the best brands of corsets.

If it breaks—  
If it twists—  
If it rusts—

It is not "Walohn"  
—The Best.



## La Bohème

The exhilarating fragrance of a mass of fresh plucked flowers—that carries you far away to the wonderfully sweet gardens of your childhood.

In a bottle of exquisite design . . . . . \$4.00

VIVAUDOU

Times Bldg., New York



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Tell your favorite Milliner  
to Show them to you

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New York





## Nobody\* Knew Which was Which

They were different perfumes—3 popular imported scents and 3 domestic, Éclat, Splendor, Florient, made by Colgate & Co. They were compared by 103 representative women who were asked to express their preference—judging merely by what they liked best—with no names or labels to influence them.

### This is the Way They Chose

- 1st choice of 28 women..Colgate's Florient
- 1st choice of 26 women..Colgate's Splendor
- 1st choice of 18 women..Foreign Perfume No. 4
- 1st choice of 12 women..Foreign Perfume No. 2
- 1st choice of 10 women..Foreign Perfume No. 5
- 1st choice of 9 women..Colgate's Éclat

This test—which was absolutely impartial—shows very clearly that the supposed superiority of imported perfumes is not actual. With the influence of a foreign label removed, and choices made from fragrance alone, Colgate's Perfumes were chosen by more than  $\frac{3}{5}$  of the women—though most of them had said *before the test* that they preferred imported perfumes.

### You Too Can Make the Test

Let us send you full instructions with four Perfumer's Testing Strips, miniature vials of the Colgate Perfumes, Florient, Splendor and Éclat so that you may compare them with the perfume you are now using. This Test Material will be sent promptly on receipt of your letter enclosing a 2c stamp for mailing. We are confident that it will convince you, too, of the superior fragrance, refinement and delicacy of

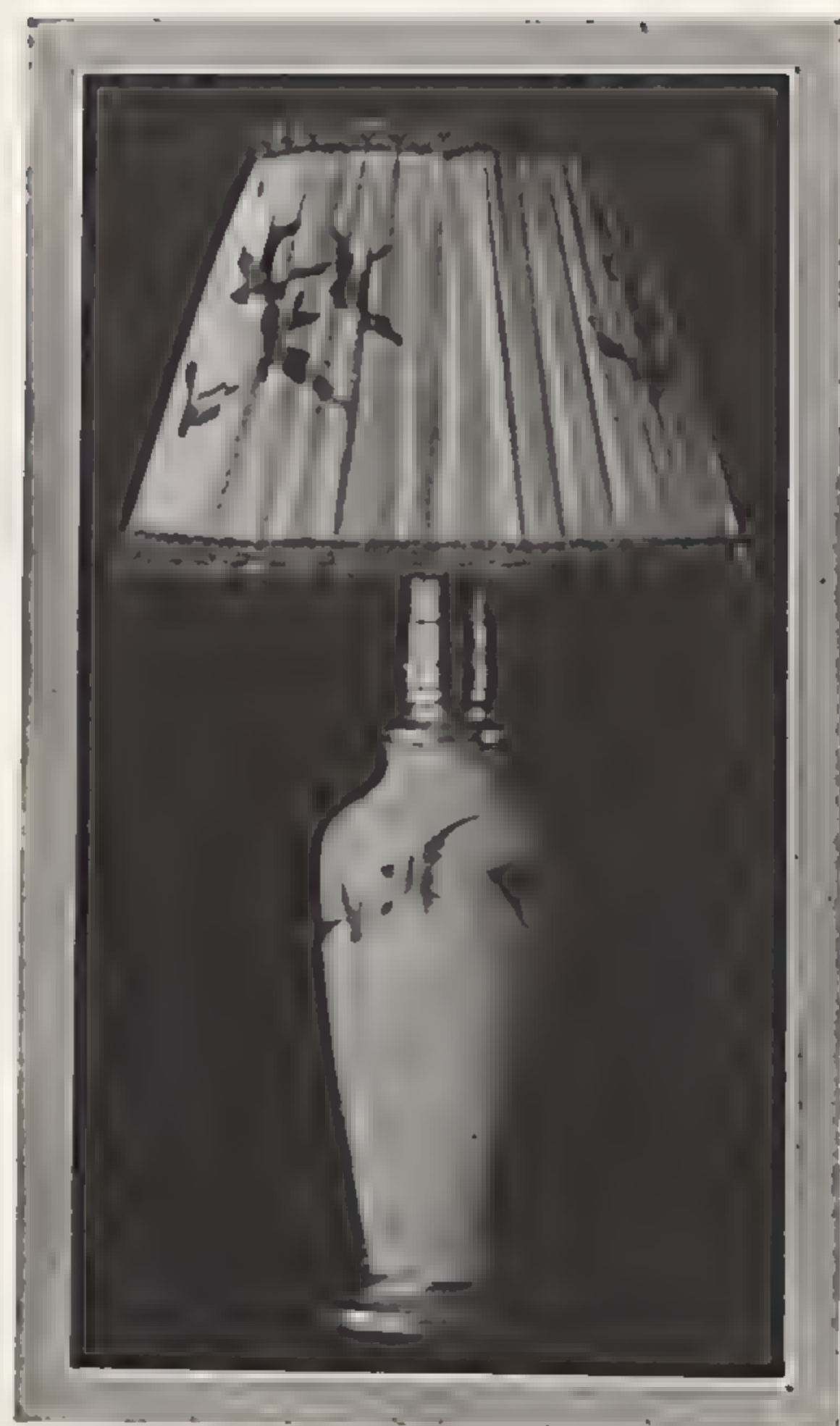
# COLGATE'S PERFUMES

*The same perfumes may be had in Toilet Waters  
for those who prefer a lighter scent*

For Test Material address

**Colgate & Co. Perfume Contest**  
Dept. 45, 199 Fulton Street, N. Y.

\*Except the Judges  
Mr. F. N. Doubleday and Mr. S. Keith Evans



*For the black and white dinner this is a very pretty candle lamp. The small vase is of white porcelain with a design of black birds, and the silk shade matches it. These might stand at the four corners of the table, with the tall vase shown at the lower right on page 120 in the center. From the Mountain Community Inc.*

## FOR THE HOSTESS

The Black and White Luncheon Is Quite "the Latest Thing" and Not Only Are Flowers and Dishes Black and White, but Even the Menu Is in "Demi-Deuil"

**M**ORE than three years ago, a black and white dinner was served in one of the classic restaurants of Berlin—Borchardt's, in the Französische Strasse. The waiters at Borchardt's all spoke French if addressed in that language; but the *speise-karte* was in German, and the patrons were as distinguished as those of Foyot and Café Anglais in Paris. Here it was that those celebrated "round table dinners" took place, in the restaurant that more nearly corresponds to the old Voisin and Café Anglais in Paris than any other in the Fatherland. At these intimate feasts the Kaiser was present in company of Herr von Kiderlen-Waechter, the "Man in the Yellow Waistcoat," and the present Foreign Secretary, Prinz Philip zu Eulenberg. Herr von Hostein, the diplomat who shaped the policy of Germany at the Algeiras Conference and other distinguished statesmen were familiar guests at these dinners.

### A BLACK AND WHITE LUNCHEON

Now the craze for black and white dinners is with us all, as well as with royalty at Borchardt's, and the up-to-date hostess must be prepared to give an entire meal in black and white; not only must the table accessories be in the magpie ware so much seen nowadays in the shops, but the food must also carry out the color scheme.

French cooks are thinking of everything but style in dinners, these dour days, yet those who are left to perform their duties find a certain pleasure in adapting their masterpieces to the spirit of mourning. Whether the decoration is to be for dinner or déjeuner does not matter, though black and white decorations seem more adapted to a luncheon. For such a luncheon the following menu will be in excellent black and white effect.

Hors D'œuvres Variés  
Cream of Chicken à la Reine  
Whitefish  
Shirred Eggs  
Breast of Chicken, Chaudfroid  
Cauliflower

Salade Demi-deuil  
Ice Cream  
Cheese  
Coffee

In the hors d'œuvres there is possible an infinite variety. Even ripe olives are usually sufficiently dark to be used where a black and white effect is wanted. One of the most delicious hors d'œuvres is made from hard-boiled eggs with the yolk removed and the cavities filled with caviar and finely minced onion—or the onion may be omitted if preferred. The eggs may be cut in lengthwise halves and some filled with plain caviar over which lemon juice has been squeezed, and others with a mixture of riced egg yolks combined with minced sardines; the cavities should be filled in a little mound which is masked with a pure white chaudfroid sauce. Shreds of truffles and pickled walnuts may be used to decorate the eggs. German black bread, thinly sliced and lightly buttered, and cut in fancy shapes, will be delicious and unusual, served with the hors d'œuvres.

The cream of chicken soup *à la reine* is simply made with a quart of rich chicken stock heated and stirred into a pint of hot cream; shreds of chicken breast, a little rice, and a little tapioca previously cooked until clear, are added to the soup when served piping hot.

### THE WHITEFISH COURSE

Delicious when served cold is the whitefish masked with chaudfroid sauce. The shape of the boiled fish may be kept intact by removing the skin and fins only just before covering the fish with the white sauce. All sorts of decorations, conventional and otherwise, suggest themselves for adorning the fish, and though truffles may seem a bit monotonous they are excellent for a black and white dinner. Caviar might well be used, with the fish surrounded with the riced whites of cold hard-boiled eggs. For a change, flaked whitefish or halibut might be served in ramekins with a simple white sauce; crab meat, too, lends itself very

(Continued on page 120)



## WHICH CORSET?

If you choose your corset carefully it will be front lace, for only front lace corsets find favor now, and just as surely will it be

**"La Camille"**

Reg. Trade Mark, U. S. Pat. Office.

the front lace corset with the *Ventilo* back, for no other corset interprets the new styles so subtly, or possesses so many refinements and exclusive features.

The *Ventilo* back and front shield adds more to the comfort and convenience of the corset than any other invention used in the corset trade.



Model 88C, illustrated, will serve as a typical example of the excellence of La Camille models. Medium bust, gusset extending below the waist line, providing plenty of room thru the diaphragm and allowing the bust to rest comfortably in the corset. Rubber gussets over the hips and back hold the corset snugly to the figure. Material Imported Coutil. 9 1/2 inch soft top clasp

Price \$7.50

7201 is the same model, made of beautiful Brocade. Hose supporters and elastic insets to match. Tailor trimmed.

Price \$12.00

15000 is the same model. Material, fancy Batiste, has plush padded front, fancy trim of ribbon, lace and braid.

Price \$25.00

Other models \$1.50 up.

P. S.—Write for catalog and name of nearest dealer.

INTERNATIONAL CORSET CO., Aurora, Ill.



Coupe \$1165 F. O. B. Detroit

## Hupmobile

### When Winter Comes Enclose Your Hupmobile

No need now to endure the discomforts of winter motoring in an open car.

That time passed with the coming of the Hupmobile detachable winter top.

Before the Hupmobile top was devised, the only comfortable car in winter was the permanently enclosed type.

But that meant an extra investment, and a large one.

Now you can enjoy, in one car, the perfect protection of a closed car in the bad-weather season, and the delights of an open car in summer. And the expenditure is very little greater than the cost of a single touring car.

Built for the touring car and the roadster, the top is proportioned perfectly. It preserves and enhances the beauty of the Hupmobile.

It is solidly built of steel over a wood frame, is firmly attached, and fits with absolute precision. It is finished with painstaking attention to every detail of comfort and good looks.

You ride in total security from wind, rain, snow and cold. And no permanently enclosed car is more distinctive or individual in appearance.

In summer it is not even necessary to remove the top to get all the effects of an open car.

Simply remove the side windows and you have free circulation of air.

Scores of buyers this fall are selecting the Hupmobile touring car or roadster with the All-Year tops, to be used as sedans or coupes until next spring. They see the advantage of two-cars-in-one at the price of one.

The Hupmobile dealer will show you these cars, and explain the details of Hupmobile free service.

Write for the booklet which illustrates in a new way all the Hupmobile enclosed cars.

**HUPP MOTOR CAR COMPANY**

1261 Milwaukee Ave., Detroit, Mich.

Five-Passenger Touring Car, \$1085

Seven-Passenger Touring Car, \$1225

Roadster, \$1085

All-Year Touring Car, \$1185

All-Year Coupe, \$1165

Sedan, \$1365

Limousine, \$2365

Prices F. O. B. Detroit





## Your Figure and its possibilities

Have you ever allowed your figure to look its best? Surprisingly few women can answer "yes" to this. When fitted into the ROSE LILLI CORSET for the first time, so many exclaim "Why, my figure never looked as well before!"

The Rose Lilli Corset insures the success of your Fall gowns. As a patron recently said to Mme. Lilli, "Your models give me courage to face the new styles." For to be well corseted is the first essential in being smartly groomed.

Mme. Lilli personally attends fittings. You are invited to view the new models, many of them decided departures, for Fall.

JANE COWL WROTE:  
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you for the most  
satisfactory cor-  
set I have ever  
worn."



*Mme. Rose Lilli*

15 WEST 45th STREET  
Near Fifth Ave.

NEW YORK  
Phone 2818 Bryant

## To Djer-Kiss Users

VOGUE readers who enjoy the use of Djer-Kiss products should know this:

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Djer-Kiss has not been and cannot be made in this country. Every package you buy comes straight from Paris.

ALFRED H. SMITH CO.  
Sole Importers  
37 West 33rd Street, New York City

## FOR THE HOSTESS

(Continued from page 118)

well to this color scheme, or scallops *à la poulette*, or, equally delectable frogs' legs *à la poulette*.

Shirred eggs are frequently pressed into service for the déjeuner, and are especially favored this autumn. Into a white porcelain shirring-dish, well buttered, an egg is broken and placed in the oven. When set, it is masked with a thin layer of white sauce, and chopped truffles are sprinkled over the top before serving.

### "SALADE DEMI-DEUIL"

The chef-d'œuvre is the chicken. A chicken fat as one of the famous "poulardes de Bresse" it must be,—or indeed, three or four chickens according to the number of covers laid, for only the breast is used in this dish. The chickens are boiled, and the stock is flavored with an onion, a carrot, and a little celery. Then the breasts are carefully removed, care being taken to keep them whole, and they are arranged on slices of toast on a platter. A rich smooth sauce is made from pure cream slightly thickened, and the chicken is covered with it and a border of boiled rice arranged around it. The whole is decorated with julienne strips of truffles.

As for the salad, every French cookbook has its own recipe for *salade demi-deuil*. An unusual white salad is made of thin rounds sliced from tiny round new potatoes which have been boiled, cooled, and their thin skins rubbed off. *Fonds d'artichauts*, strips of truffles, and julienne strips of celery finish the combination. The salad bowl should be rubbed with a slice of onion—or even of garlic. A white mayonnaise should be made and to this stiffly whipped cream added; the salad in its black and white striped bowl is covered with the dressing and decorated with ripe olives and pickled walnuts.

The cauliflower, too, is best masked in a white sauce after the usual style. For this style is delicious—and, too, this is a black and white repast, after all.

### THE LAST, THE FIRST IN EFFECT

Lastly comes the pièce de résistance, the ice. Whoever first thought of preserving large perfect blackberries or, as they are called in the Carolinas, "dewberries," in blackberry brandy should indeed be honored. As the finishing touch to the *demi-deuil* dinner they are perfection. In large glasses of the champagne type, vanilla ice cream is arranged in pyramid form. Around the edge is placed a rim of the blackberries which have been well drained of the brandy, and the top is

decorated with a rosette of whipped cream in the center of which is one perfect blackberry. For another variation *parfait* glasses may be filled with alternate layers of the cream and crushed blackberries, the top surmounted with whipped cream. And no more delicious liqueur could be served with the coffee than the very blackberry brandy itself. Perhaps one might try the experiment of making *café brûlé* with blackberry brandy in place of the usual Three Star sort.

Cream cheese and biscuits and black coffee form the end of a perfect meal, and if the color scheme is desired in the aperitif, Italian Fernet Branca or the German Bonnacamp bitters may replace the usual cocktails in the drawing-room.

### AS TO DECORATION

Great variety in the way of decoration may be evolved when the hostess sets herself the interesting task of selecting appropriate flowers for the black and white luncheon. For summer, white sweet peas, babies' breath, cream white roses, or lilies-of-the-valley may be chosen; while for any season one can never go far wrong on roses. The heavy scent of gardenias and hyacinths makes them rather impossible, although gardenias with their waxy petals would be ideal, and might be possible out-of-doors in early spring.

One clever hostess who gave a black and white luncheon at Bar Harbor had present an artist who was clever at doing silhouettes, and so he obligingly cut a portrait of each guest; the dinner cards and menus were cleverly decorated with silhouettes of the host and hostess. At this dinner, tiny cubes of ice with little cavities melted out with a hot iron held the black globules of caviar, and the soup was a bisque of crab meat.

Vases ordinarily used for the long-stemmed flowers of autumn are being used with candle-shades for candle lamps. One such is shown at the top of page 118. It is about 14 inches high, the usual height of a candlestick, with a shade of white silk with hand-painted figures of black birds. The design is repeated from that on the white French china vase.

Two other black and white vases are shown on this page. They are both of white French china. The one at the extreme lower left is 10 inches high, bordered in black and white, and painted with a design of flying flamingos. The one in the middle below is 8¼ inches high. It is an Adams design that harmonizes exceedingly well with an Adams dining-room.



There is a tendency to relieve the possible monotony of all black and white at a luncheon by a bit of color, effectively introduced in the vase at the left by flamingos in flight. Of the two other black and white vases, the one at the right matches the candle lamp on page 118. From Mountain Community Inc.



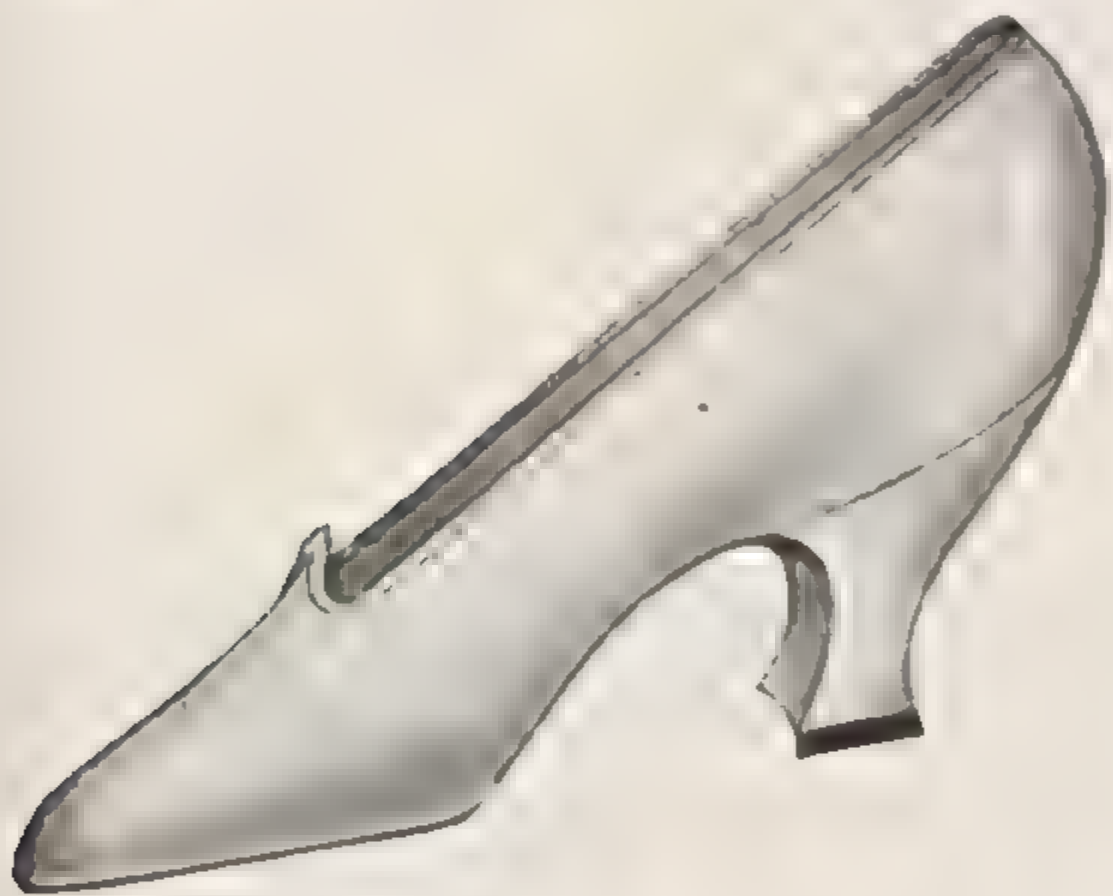
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3655  
silk brocade,  
white or  
pink, \$5.00

at dealers  
**\$3.50 to \$25.00**

## Her Sartorial Best

To be at her sartorial best, a woman must wear a corset, designed absolutely according to this season's dress requirements.

The new models of Madame Lyra Corsets produce to perfection the new lines, the essential foundation for the gown or suit.

There is a "Madame Lyra" model designed for "your" particular figure. Will you not ask to see it, where you purchase your corsets?

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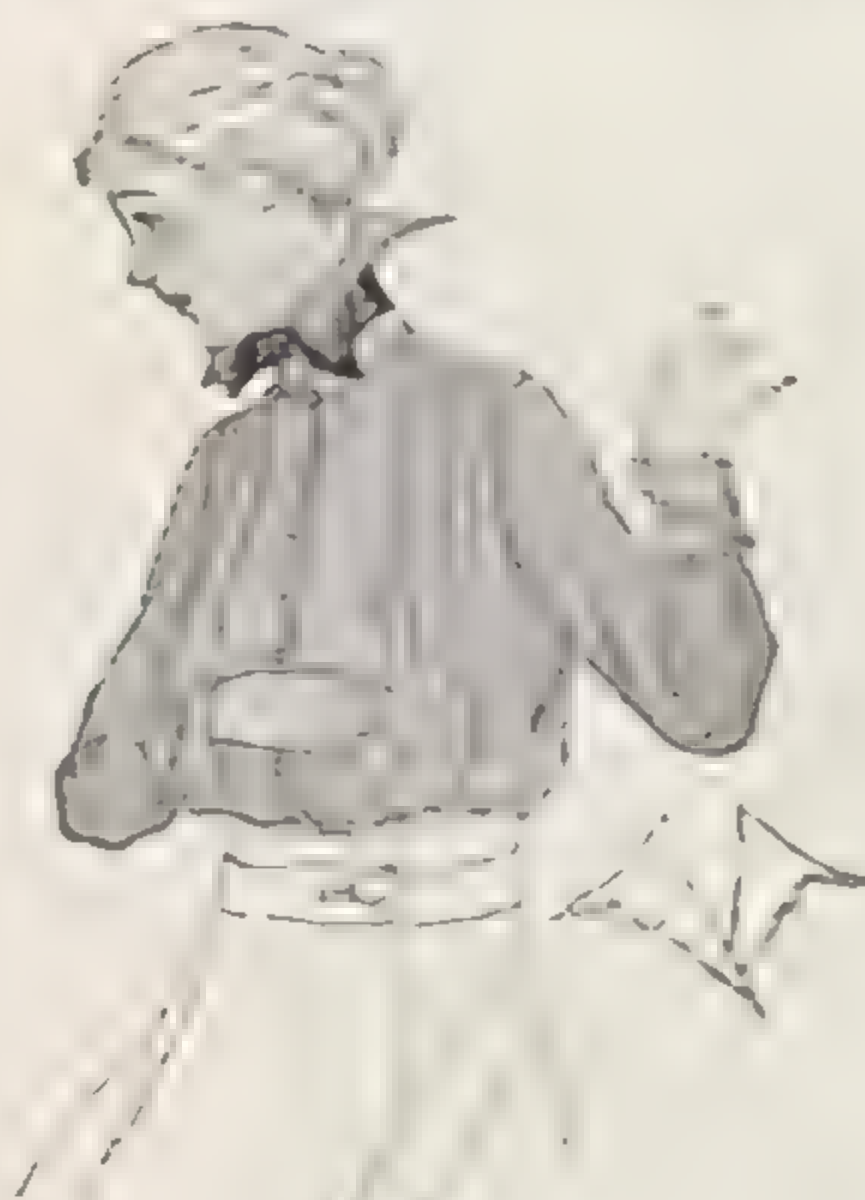
NEW YORK

DETROIT, MICHIGAN

PARIS

In buying, look for the name, "Madame Lyra Corsets," which stands for exclusive corsetry.

## Forsythe Fall Tailormades



F-13. Smart tailored blouse with new flare pointed collar ornamented with black tie. Convertible collar to wear high or low, three rows shirring across shoulder seam. In Radium silk. Colors rose, flesh, maize, orchid, light blue, black, navy, and white. **Price, \$5.75**

F-13A. Same models in silk cashmere. White only. **Price, \$5.75**



F-15. Plain sports shirt. Made with convertible collar to be worn low, or fasten high with three small loops. Gathered fullness from shoulder seam—finished with four pearl buttons and turned-back two-button cuff. Appropriate for golf, tennis, or street wear. In silk cashmere. White only. **Price, \$5.75**

F-15A. Same model in fine quality Crepe de Chine. White, flesh, rose, maize, black, and navy. **Price, \$5.75**



F-14. Tailored shirt with convertible collar to be worn high or low as illustrated. Box pleats each side of center. Front finished with four pearl buttons; neat turned-back cuff, closing with two pearl buttons. Silk cashmere. White only. **Price, \$5.75**

F-14A. Same model in Crepe de Chine. White, flesh, rose, maize, black, and navy. **Price, \$5.75**

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Fifth Ave., 34th & 33d Sts.  
New York

## "BREAD and BUTTER" and LOUIS QUINZE

(Continued from page 52)

German officers as headquarters during the fighting in the region of the Marne and many things of value have been taken or destroyed. Among other things lost are the collection of old family miniatures, much ancient silver, all the wearing apparel, and many papers and records of great importance to the family. Mme. Waddington's wedding certificate, issued forty years ago, was not spared; it was torn to bits and left in a pile of debris.

Enriched by the experiences of her varied life, the perils through which Mme. Waddington is living have but added fire to the temper of her spirit and made her a more vigorous patriot in the cause of her adopted country. She has become a veritable godmother to the peasant folk of her community about Mareuil, and she gives herself with great energy to the workroom for which she and Mrs. Mygatt are responsible.

### GENIUS IN ORGANIZATION TELLS

Mrs. Mygatt, though living abroad, is of Puritan stock. She spent most of her girlhood in London and made her debut there; she was presented at court at the time that Mme. Waddington's husband was ambassador to England. Since her marriage to Mr. Mygatt, who is of a well-known New England family, she has spent most of her life in London and Paris.

Into the workroom to provide for the needs of the poorer French soldiers, and to help women in desperate need of work, Mrs. Mygatt has put an initiative and a power of organization which would do credit to any American business man. Accustomed only to the graces of life, she has met this test with a most amazing ability.

From this one workroom alone, which has back of it only the energies of these two women, aided and supported by Mr. Mygatt, more than two thousand soldiers have received necessities and comforts that have helped to strengthen their spirits to fight for France. Also, fifty or sixty women have been constantly provided with work that assures them a livelihood during the lean days of war.

All those who find a niche in the workroom are of the kind who never would be found knocking on the door of public charity, but whose need is no less great, and to whom the work means the very hope of life.

### PAQUIN SHIRTS

One finds at Mrs. Mygatt's elbow an efficient secretary, a woman of gentle dignified bearing, and if one asks her story it is to learn that she is the wife of a once prosperous landholder of Sedan, who a year ago shared with her husband a comfortable income. Her brother was the owner of one of the largest woolen factories in the north of France, now a wreck in the hands of the Germans.

A skilled bookkeeper has been made of a young farmer's wife whose farm was once the pride of her community but now lies in ruins. Cheerfully always, day in and day out, Jeanne went about her unaccustomed work as bookkeeper, in spite of having had no word from her husband at the front since she was driven out of her home the first of last September. One day in the late winter, opening the morning mail of the workroom she found a letter from a soldier to the "kind ladies" asking humbly for some needed garments, and at the bottom of the letter was the signature of her husband.

During the early part of the winter, the shirts made by the workers at this workroom had a cut that was inimitable; and the soldiers should have worn them very proudly; they were shaped by the skilled scissors of a Paquin tailor. Mobilized

since the first days of the war, yet not called to the front, this tailor sat waiting in inactivity, with his family in want, until he found work at the workroom, which lasted up to the day he was summoned to active fighting.

### BREAD-AND-BUTTER WORK

Throughout the winter and summer one of the workers whose fingers have been most active in turning out neat shirts is the mother of four children. She was rescued from the Seine; it was her last refuge after a desperate search for work. She would not ask for charity and she had foreseen that some one would see that her children were provided for. Saved from the fate she had sought, she was brought to the Holophane workroom where she found welcome employment.

The workroom throbs with such stories of the stark need that follows in the wake of war; and the God of Mars is no respecter of persons. One of the busiest workers on the list of the workroom is the wife of a bank employee whose husband dined in state many a time with Mme. Waddington's husband. Another woman, who, with her two daughters, has worked tirelessly knitting socks, is the wife of a lecturer at the Sorbonne, whose all was wiped out at Nancy, and all during the winter Mrs. Mygatt's maid went quietly back and forth to the apartment of two young aristocratic French girls, carrying work which paid for their food, and yet spared their pride the necessity of asking for it.

It takes but a moment to see that in this setting of ivory and gold furnishings goes on a practical bread-and-butter work, necessitous, even life-saving, and that the two women who stand back of it have given it much of their own grace. They pay wages that suggest America in their generosity, and after eleven months the workroom runs like a well-organized business. There are at hand completely filed records of past work, with wise calculations for the future based thereon, and the greatest economy of effort and efficiency is apparent at every turn.

### DISTINGUISHED PATRONS

The twenty or more soldiers who come each day to be supplied with some imminent necessity of life are all sent by some one who knows the sincerity of their wants. They come, most of them, straight from the hospitals on their way back to the front; their whole equipment has been lost often in the moment when they were wounded. They are, for the most part, men whose families are shut off in the invaded countries, or who are alone in the world, and the gifts of the workroom mean the chance to fight for their country in proper and soldierly equipment. The gold Louis Quinze tables are piled with shirts, pajamas, socks, gas masks, and other necessities for the front made after the best models.

This workroom distributed forty thousand francs worth of clothing from August, 1914, until July first of this year. It has been supported entirely by contributions to the Mme. Waddington Relief Fund and through individual gifts; the setting and equipment of the workroom are furnished by Mr. and Mrs. Mygatt. Among the numerous prominent persons on both sides of the Atlantic who have been interested in the workroom are: Mr. and Mrs. Myron Herrick; The Duchess of Somerset; Mrs. Frederick W. Vanderbilt; Mrs. Cornelius Vanderbilt; Princess de Poggio Suasa Ruspoli; Princess de La Tour d'Auvergne-Lauraguais; Duchess de Talleyrand; Mrs. Chauncey Depew; Mr. and Mrs. Adrian Iselin; Mrs. Whitney Warren; and the American Ambassador, Mr. William J. Sharp.



No. 362. Evening gown of pink chiffon. Waist and upper skirt finished with opalescent trimming. Skirt foundation of satin messaline finished with a fine wide lace edge joined to a fold of pink satin. Sleeves of same lace. Bodice of pink satin, under chiffon waist. Small silk flower buds at waist line. Colors: Pink, light blue, white, maize and blue. Price prepaid.....\$18.00



No. 216. All wool French serge dress. Collar, cuffs and center belt at front and back embroidered in black and gold braid. Front of waist and belt straps finished with braid loops and buttons. Circular skirt. Colors: Navy, black, dark green and African brown. Price prepaid.....\$8.50

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We purchase the choicest examples of the world's big fashion designers, after they have been shown on dress forms to illustrate the Parisienne modes.

We sell them for just about one-half what such garments usually cost you elsewhere.

Our fall showings are beginning to come in—If you can wear model sizes this is your opportunity. Come in and see them. For street, afternoon and evening wear. Best material, perfect finish.

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New York City



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*A tube of engraved crystal and gilt filigree bands makes a delightful vase, which, by means of rubber suction caps, may be placed at any angle or position on the walls of the boudoir without the assistance of tacks or disfiguring cords; \$3.75*



*The glass vase, as described at the left, may be had encased in a silk covering in one of any number of lovely shades, trimmed with gold galloon or gold lace, and French roses. Eight-inch, ten-inch, twelve-inch sizes; \$4, \$5, and \$5.75*

ON her dressing-table may fall the shadow of many a passing fad, but pass it must, else the top of polished wood or shining glass will be hidden by a meaningless clutter of useless things. On this page are shown some of the charming frivolities that are now making a bid for their hour of notice—such frivolities as suction flower holders and blackberry pin baskets. “Painting the lily,” is a favorite occupation of the art-novelty world, but the French like it, and so do we. The practical side of the flower holders shown at the top of the page is found in the two rubber suction caps fastened to the gilt filigree bands which encircle the tube. These caps, when moistened with water or glycerine, are laid wherever it is one’s fancy to see flowers blooming—against the side of the dressing-table to nod into the mirror, or on the window or door frame; suction keeps the holder in place. “I do not like that rose there, I want it here.” *Voilà!* The rose is here, with no need of tacks or cords, no injury to woodwork. The tubes of engraved crystal cost from 95 cents up to \$3.75, the price of the one illustrated. A silk-covered tube, like the one at the upper right, trimmed with gold galloon or gold lace and French roses, costs \$4, \$5, or \$5.75, in the eight-inch, ten-inch, or twelve-inch sizes respectively. There is also a ten-inch holder of gilt Florentine wood, artistically carved and tinted, for \$5. With each of these slender vases, is included a jar of glycerine and a sponge for moistening the caps.

### THE BLACK-HEADED PIN IN DISGUISE

Astonishingly real are the china baskets of out-of-season berries, which raise their shining black heads from nests of green leaves and feathery ferns. The handled baskets are of Dresden china with a painted wreath of flowers around the openings. Of creamy bisque is the third with a little green and yellow love-bird teetering on the edge.

An American firm is asking the American woman to make room on her dress-

ing-table for its “French Perfumes Made in America.” That’s their slogan, and they are living up to it quite remarkably, by the aid of a French chemist, who has conducted his researches in two French perfume houses of world-wide fame, and of two American chemists who know the manufacturing and laboratory methods of their own country. Ever since the war we have seen necessity mothering any number of inventions, and lithography is one of the crafts that now has its chance. So with *carte blanche* to the lithographers, and a free hand to the chemists, this American perfumer has taken a step in the right direction—the European’s—of art for art’s sake.

### AMERICAN PRICES

One of a series of toilet articles takes its name most appropriately from the spirit of lovely pink Killarney. This is a production which has a charming consistency in perfume and presentation. The rose liquid adds to the beauty of the frosted glass bottles, and all the boxes are of rose colored, English silk cloth with gold labels. There are thirteen different preparations in this series, all perfumed with the same scent. An effort has been made to make the creams, powders, bath and smelling salts, and rouges, all of the same degree of excellence as the extracts. But—this is interesting—the prices are American prices. For example, in the rose series, \$1.25 is charged for the perfume; \$1 for the toilet water; 35 cents for the bath salts; 75 cents a jar for the cream; 75 cents for the face-powder; and 50 cents each for little boxes of compact powder or rouge, with puff and mirror. Other alluring sobriquets of this series catch the attention and after one attends and buys, they catch and hold the fancy.

*Note.*—Readers of *Vogue* inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.



*Disguised to resemble berries in little Dresden china baskets are the prosaic, but useful, black-headed pins; larger basket \$2.50, smaller one \$1. A little love bird teeters on the edge of the basket of creamy bisque at the left; price, \$1.50*





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*Particularly pretty in  
materials and design is  
this blouse of Georgette  
crêpe and crêpe de  
Chine, which may be  
had in sizes 46 to 56  
inches bust measure;  
\$8.85*

## A NEW WAY TO REDUCE

*(Continued from page 74)*

how much of the size of the figure is due to the softness of the draping, or how much of it is due to the actual figure beneath. The satin panel to the bottom of the dress in front gives a very nice length of line, while the back is quite as cleverly arranged.

Most stout women realize that it is a mistake to attempt the sleeveless mode of the moment, but fortunately for them, sleeves of tulle are equally as fashionable as sleevelessness just now. These sleeves may be as short as in the model described, or, if the arm is particularly large, they may be long and flowing.

### FULNESS CLEVERLY HANDLED

An afternoon dress such as is illustrated at the lower right on page 74, is excellent for a very large woman. It is a combination of black faille silk and black Georgette crêpe, but the dress may also be had in navy blue, or in the new shade of blackberry. In this model there is a distinct waist-line, developed from a surplice closing of the bodice. The skirt is hung loosely, with a distinct shirring in the back. A dress of this character shows very distinctly how advantageous softness and shirring may be. It also shows that a tunic, provided it be long enough, is suitable even to the largest figures. When this house specializing in this line says a large figure, it means figures

up to fifty-six inches bust measure. A self colored fine, black, silk braid embroidery is used as a trimming on this dress, and the tunic is finished with two rows of cording.

The question of a suit is one of the most important of all, for a suit is worn much of the time in the winter. The model at the upper right on page 74 cleverly disposes of the fulness needed over the bust, by a hand-embroidered semibelt, which breaks the line at the side but allows an unbroken line in both front and back. This suit of chiffon broadcloth may be had in black, dark blue, African brown, or blackberry. The convertible collar of velvet of the color of the suit is smartly trimmed with skunk. This collar may be worn either buttoned high to the throat, as illustrated, or open, as shown in the smaller drawing. The under side of the collar is of white broadcloth. The suit is lined with brocaded satin and warmly interlined. The skirt has a very interestingly shaped yoke section over each hip, and a section of stitched side plaits in both the back and front.

### WAISTS FOR THE LARGE FIGURE

An excellent coat for either day or evening use is shown second from the upper right on page 74. It may be had either in chiffon broadcloth or velveteen with a wide plain belt of the material, a shawl collar, and deep turn-back cuffs trimmed with beaver. The collar may be worn either open, as shown, or closed high up to the throat. In velveteen the coat may be had in black or dark blue, and in the broadcloth it may be had in black, dark blue, African brown, or dark green.

A coat for evening wear, which gives the best possible lines to a large figure and yet is decidedly in the mode, is sketched in the middle at the bottom of page 74. It is of charmeuse and skunk and it has extreme fulness around the bottom which is so cleverly handled that it comes at either side under the arms and leaves the coat flat and straight both in the front and back.

Two waists, both practical for wear with a suit, are shown on this page. The one at the top of the page is a very simple model of

*(Continued on page 132)*



*Dark blue Georgette crêpe over white  
Georgette crêpe is prettily embroid-  
ered in dark reds, blues, and greens;  
\$16.85*



## You Can Weigh what you Should Weigh

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**Increased the Weight** of as many more—all this by strengthening nerves, heart, circulation, lungs and vital organs so as to regulate the assimilation of food.

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I have published an interesting booklet showing how to stand and walk correctly, giving other information of vital interest to women. Write for it. It is free. I will also tell you about my work.

If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend. If you are in Chicago come to see me. I am at my desk from eight a.m. until five p.m., and shall be glad to see anyone interested in this great movement of health and figure through natural means.

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The Nestlé method of permanent hair-waving (the original of all methods) spells the end of hot irons and hair-curlers. At the Nestlé Establishments the straightest, lankest hair is made naturally wavy in one sitting of not more than two hours. Ladies who cannot come to our New York establishment or to one of our licensed Nestlé-wavers, which now commence to establish themselves in many centres, should send for a Home-outfit, while mothers of babies may assure curly hair to their children by treating the hair of their babies now with the Nestol treatment.

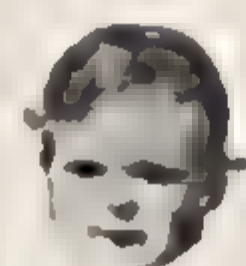
By results obtained as the outcome of his studies, Mr. Nestlé has proven that naturally wavy or curly hair can be obtained either by permanent waving if you are grown up or by the Nestol treatment if taken in early youth.

If you visit a Nestlé establishment about twice a year for the purpose of Permanent-waving you are amply provided for, because once successfully waved such hair can never go straight again and will only grow out (human hair grows from the roots at the rate of about half an inch per month). The cost depends upon the quantity of hair waved. Where money is an object, the waving of the very outside of the hair may answer. This would take from ear to ear (front) six curlerfuls at a charge of \$2 per curler or \$12 per treatment. Two such treatments would amount to \$24 p. a. or, reckoned in housewife style, about 48 cents per week.



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To use the Nestlé Home Outfit electric light is required in your home. The initial outlay for a Home Outfit is \$15, with it enough material is sent for 20 curlerfuls. Further curlers will cost 10 cents each, which covers the expense of prepared tubes and is the only expenditure incurred after the first outlay. With this outfit the hair of your family and of your friends can be Nestlé waved, but the outfit is only sold with the strict understanding that it shall not be used for trade purposes. Before purchasing this outfit our coupon should be filled out and samples of the family's hair submitted to Mr. Nestlé, who will in each instance give exact directions how to deal with the various textures.



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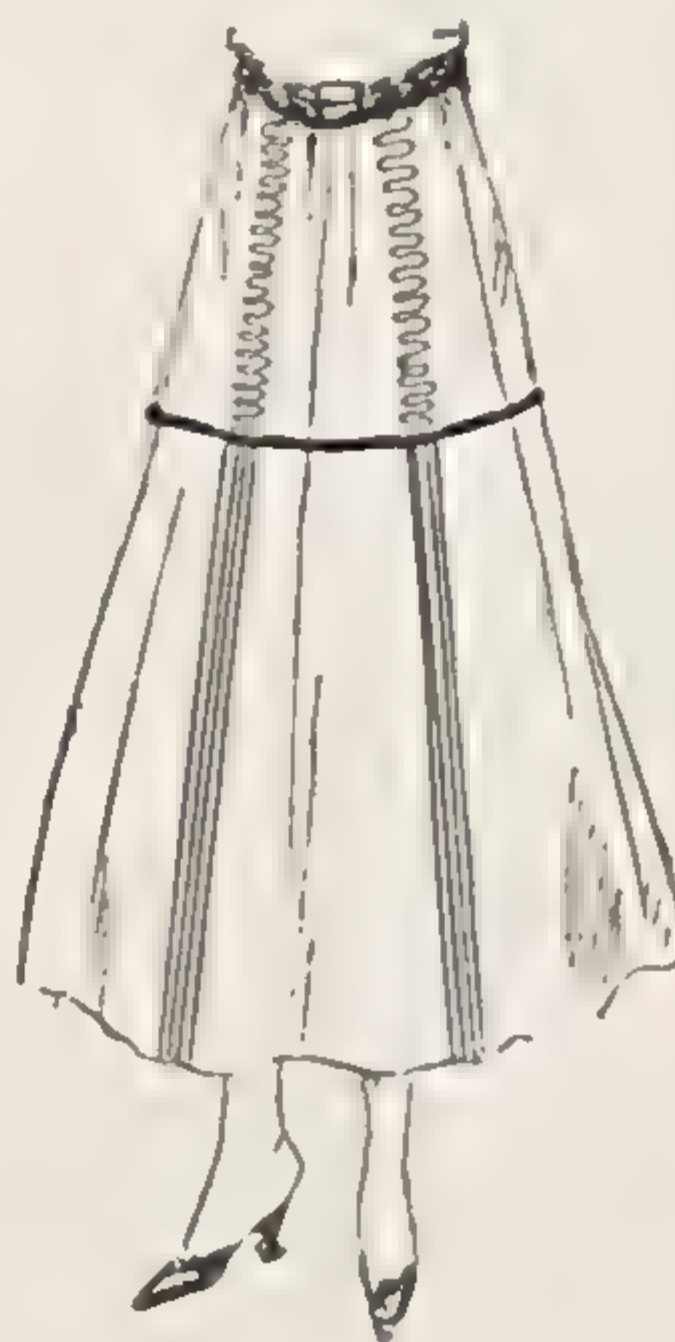


## CONSTRUCTING THE MODE

THE construction of gowns! How strange a word to use in conjunction with the exquisite frocks offered for our delight during the coming winter season; but construction seems to be the one fitting word that suggests the combination of talents, and hand-sewing, and materials necessary to copy the mode that has come to us from the ateliers of the great French couturiers. Not in a generation has the art of the designer had wider scope nor the cleverness of the draper needed a surer touch. The needlewoman has indeed returned to her place of vital importance, for outside of the seaming of material, the gowns are, in very truth, made by hand.



One way to achieve the flyaway effect of the season's mood



Braid? Yes, much braid, yards upon yards of it, but oh, quite narrow, and sewed by hand

hem. The new horsehair lace may be used in the hems of the lighter weight silks. Jenny, in a lovely rose velvet gown, uses hair cloth cut and fitted to the shape of the hem, but in the transparent afternoon and dancing frocks, the hair braid is invariably used back of the laces if the edges of the lace fall anywhere below the knees. This hair cloth is also used at times under chiffon and net, but in such cases a softer effect is gained by embroidering a heavy half-inch wide silk cord at the hem of the tulle skirts, or by binding them with a narrow binding of silk. This binding is cut on the true bias and when finished should not be over an inch wide; where plaited tulle is used the bindings are put on after plaiting, and this gives spring to the hem.

In a delicate flesh colored net dress from Georgette, the full-length, double skirt, on the straight of the goods, shirred at the waist, (shown at the lower left) is finished at the hem with tinsel trimming back of which are placed featherbones sewed at the top and bottom; the bone is fastened to the dropskirt here and there, at regular intervals, with little bows, and the skirt curves outward gracefully between tackings.

### TWO IN ONE TRIMMING

Tinsel ribbon and galloon, by reason of their metal threads, make a

splendid trimming now for they combine the modish touch with their natural stiffening qualities. The fulness of the pannier, which the season avers shall be a little above the knees, is held to its proper flare by the insertion of hair lace in the looped drapery. Jenny uses this device charmingly in a tinsel brocaded pink taffeta skirt; she keeps the under-skirt fairly tight and hangs from the stiffened panniers transparent silver lace that gives an enlarged circumference at the feet, yet is really soft and clinging. In another model from the same house, developed in black lace and black satin, the black satin, used for a minaret tunic reminiscent of Paul Poiret, is held out by a bullion braid from which

(Continued on page 130)

### ALL KINDS AND CONDITIONS OF FULNESS

The modish neck opening argues sometimes for, and sometimes against, the use of colors; waist-lines vary in position. On the fulness of the skirt all houses are agreed, but this fulness is achieved in a myriad of ways. In almost every instance the dropskirt is essential; it is usually made of China silk, but satin is used under the transparent frocks. Well fitted over the hips, the dropskirt holds in proper place the draping and various sections of the overskirt. The hems of skirts measure from three and a half to six and seven yards, so generous are they, and each and every skirt shows fulness at the waist-line. When the circular cut is employed there is much fulness at the top, and this is finely shirred in four and five rows one quarter of an inch apart.

One charming model, sketched at the top of the page, varies the straight full skirt by using eight panels, four of which are cut like an oblong with the top corner removed; these are tacked to the others here and there, with the points left to fly, and are faced with a contrasting color. All the panels are attached to the dropskirt.

### DIFFERENT MEANS TO THE FLARE

The manner of flaring the hems of silk skirts varies; Worth uses a large heavy cord sewed in at the very bottom of the



Georgette finishes a net skirt with tinsel trimming which is backed with featherbone to make it stand-offish as the mode requires



Like a wreath of leaves, soft bunchy loops of faille finished with a soft cord of material at the edge top the hem of a Premet skirt



This Ultra Smart  
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WILL BE

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November 1st

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This great number will discuss more thoroughly than usual, the complete Winter costume. Its pages will be crowded with illustrations and descriptions of the smartest Winter gowns, suits, hats, furs, footwear, and the smaller wardrobe accessories which either make or mar the finished costume; a leisurely, comprehensive review of the new Winter mode in its every essential detail.

AND

*Vanity*  
November 15th

Those graceful little touches which make the smart woman smart, where to get them and how to use them.

This Number will present fashions seen this season on both sides of the footlights in New York; the conservative models produced late this Fall and many gowns worn by the best dressed women of the stage.

This Vanity Number will also review all the new perfumes, creams, soaps, powders and other toilet preparations that make fair women fairer; the little finishing touches that are to the toilet what the last few strokes of the artist are to the portrait.



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In a steaming hot stew or ice cold on the half shell, oysters are always better when served with Oysterettes—The Oyster Cracker. Five cents.



## CONSTRUCTING THE MODE

(Continued from page 128)

gold tassels fall; the under petticoat is made of shirred straight black chiffon over flesh colored chiffon, and the whole is covered by a six-yard full-length skirt of black lace. This model achieves its width midway between waist and knee.

### THE HIP DRAPERIES

The one really new feature in skirts is the hip draperies; these are jabots of lovely fabrics that fall softly enough, after they have left the confining tack of the hair cloth stiffening. They are made over underskirts of the material or over ornate dropskirts of metal lace, tulle, or chiffon. All these overskirts, slashed at the side to within twelve inches of the waist-line, are faced up to yoke depth, at least, with chiffon or silk of a contrasting color. In the deep folds at the hips is placed either hair lace or hair cloth; the choice of stiffening is decided by the weight of the fabric to be held up. In a lovely black velvet skirt shown on page 33 of the September 15 Vogue, Worth faced this hip drape with rose pink satin and lined the entire fulness at the immediate hip-line with hair lace. Thus he achieved the flat front and back and the saucy flare at the hips; below the hips the remaining fulness falls softly and gracefully to the hem.

The same silhouette is achieved in quite another fashion when tulle and lace are employed in this case, the hoop of our grandmothers' day returns in its twentieth century guise, but it is doubtful if our grandmothers would recognize it in its covering of tinsel and embroidery. The actual hoop is made of whalebone or featherbone in a covering of ribbon, and is hung from the waist by six ribbon bands; the ribbon covering of the whalebone—covered in turn with tinsel galloon or embroidery to harmonize with the trimming used on the various layers of tulle and lace—lends color and light to the final effect. These hoops are often made the foundation for an airy tulle overdress that is caught up in the new fashion with a lovely garland of flowers or ribbons.

### THE FULNESS OF FURS

No trimming lends itself to the godet fulness of skirt or coat more beautifully than the furs which are being used in barbaric profusion, not so much at the hems, but in wide bands placed well up on the skirts. These bands give the fulness a graceful swing that no



*Not satisfied with one button, Jenny uses two—one dull silver button at each end of a slantwise buttonhole*

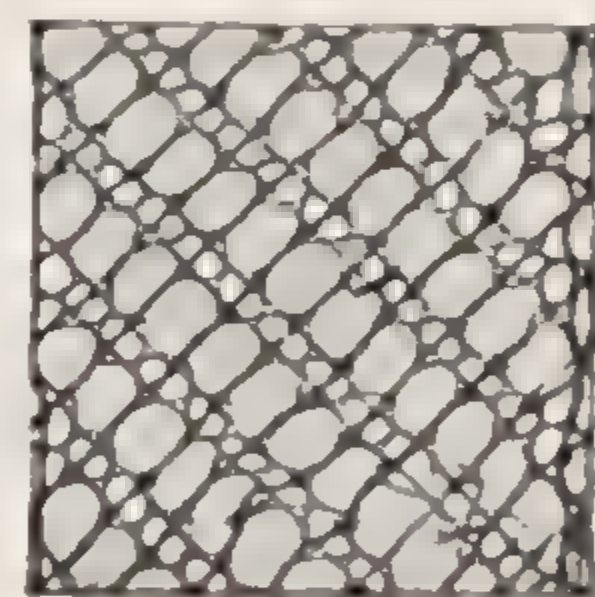
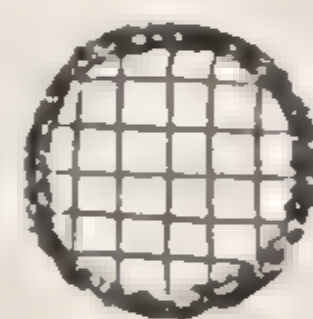
other artificial stiffening can produce, and when used on the edges of the rippling coats they lend an inimitable cachet. One must be sure, however, that the fur used is fitted accurately to that section of the costume to which it is applied, for nothing is so sure to destroy the line as the effort to bring together sections of fur and fabric that are not identical in size and shape.

### FASTENINGS AND LININGS

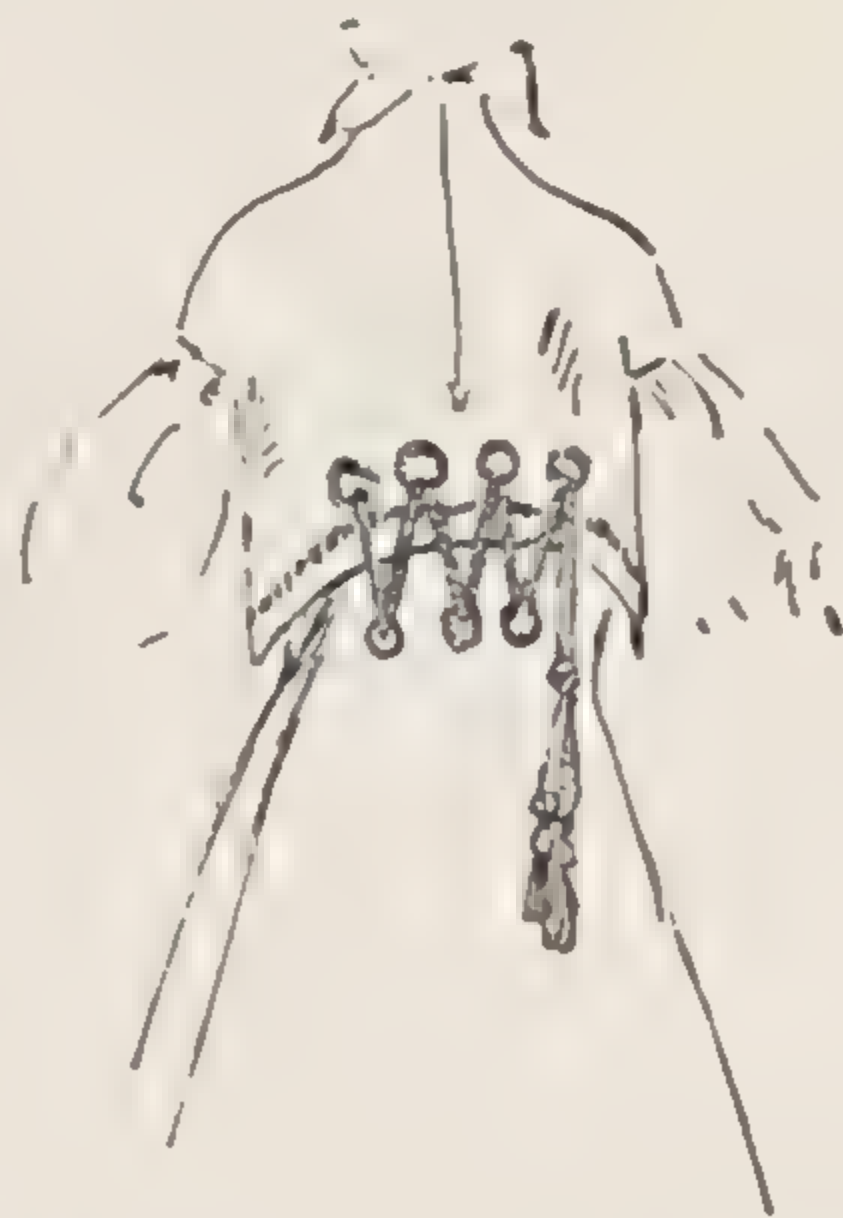
As to fastenings and linings, one might almost say that all the models are fastened in the back, and with care to make the openings as invisible as possible; the under lining is well-fitted and securely hooked. Few fastenings are used to close the actual material of the gown; fastenings destroy the ease of drape and suggest the primness of the obvious.

Very useful in effecting these concealed fastenings is a new stud tape. Snap fasteners are inserted in this tape just far enough apart to make garments fit smoothly and eliminate slipping. This tape does away with the necessity of sewing on endless snappers, and it also insures the perfect alinement of the fastening. It can be used on sheer material, as the tape is fine in quality and the snappers small. It is both washable and

*A flat circle of chenille with a center of the material of the gown cross-barred in silver soutache*



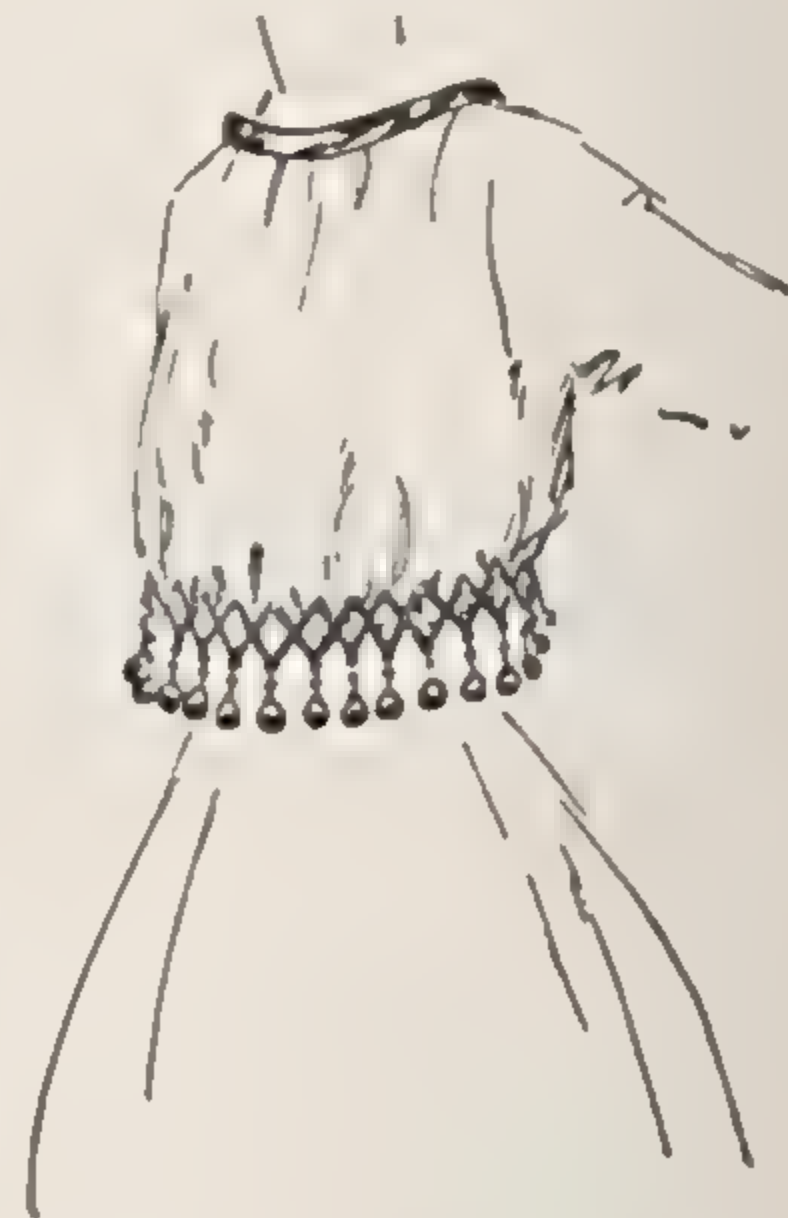
*Hair lace such as this is used almost everywhere to stiffen something or other about frocks*



*Worth laces a rose crêpe jacket to a black satin skirt by a rose cord and a silver tassel*



*Buttons overlapping each other like exaggerated paillettes form a novel trimming*



*In lieu of a girdle, Paquin uses a lattice-work of black silk cord hung with black balls*



## Apparel for Maternity Wear



The season's smartest styles faithfully portrayed and adapted by Lane Bryant to harmonize figure lines through changing proportions. Differ in no outward way from prevailing modes, and do not betray their purpose. Fit when figure is again normal. Scientifically constructed to expand automatically as required without removal of fastenings.

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especially designed Silk braids and nutria fur by Lane Bryant, trim this handsome maternity originator, patentee, suit of finest velveteen—black, largest manufacturer navy or African brown. From and retailer of modish stock or to measure. \$44.75 maternity apparel.

Having workrooms on premises our prices are very moderate and we offer personal service and unusual advantages, such as only a specialty house can offer—duplicating to measure and changing details and trimmings to suit individual tastes.

### "Mater Modes"—Free

a comprehensive presentation of modish maternity apparel will be sent free, out-of-town. "Baby Needs" will also be included. Write Dept. E-20.

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The Specialty House of National Reputation

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the New  
Coiffure*

*I recommend this headpiece for  
the coming season. It is achieved  
with my Transformation Idéal.  
My transformations are light and  
secure and can be dressed in any style.*

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Opposite the Ritz-Carlton

*Ladies who used to obtain their Transformations in Paris, now go to Pierre*

# Burby

Announce the Fall display in their new shop

714 Fifth Avenue

Millinery, Gowns  
Wraps and Furs



*Evening dress of chiffon  
taffeta in colors. Yoke and  
fold on skirt of net.*

Price \$25.00

Agents for Burby Glue,  
\$1.00 quart can. Money  
refunded if not satisfactory.  
None genuine if it does not  
bear our name.

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714 Fifth Avenue  
New York

# HURAUULT



## GOWNS, LINGERIE MANTEAUX, FURS

Announces her return to New York  
after several years in Paris. She is  
now located at Seventeen East  
Forty-eighth Street, New York.

One of the new Hurault models of  
midnight blue net over a soft pastel  
blue taffeta. The waist forms a cuirass  
of pastel blue spangles veiled over with  
midnight blue net. At the waist and  
on the skirt dainty midnight blue  
roses are used. The long sleeves are  
of blue net. No catalogue.

### HURAUULT

17 East 48th St., New York City  
(formerly at 22 W. 37th St.)

# Mrs. Adair

## GANESH TOILET PREPARATIONS

OF the great number of women to whom Mrs. Adair has been privileged to  
render daily aid in matters of the complexion and contour, not a few have  
confessed that their first visit to the Salon, or their first letter to Mrs. Adair,  
was in a mood of despair—after they had apparently exhausted other hopes.

It is gratifying to know that Mrs. Adair's methods and  
Ganesh Preparations prove successful in their various missions  
where other means fail. But Mrs. Adair urges you not to wait  
until the faint lines have become pronounced wrinkles—until  
a slight looseness of the skin has developed into hollows. As a  
first resort rather than a last resort, her preparations and treat-  
ments can more satisfactorily assist you.

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is nothing of the bizarre—the "nouveaux." You will be made  
at ease here. You will wish to call again.

And the treatments given are sensible and constructive.  
There is the GANESH Strapping Muscle Treatment, which  
braces the worn, relaxed muscles of the face and neck, renewing the tired tissues by the original  
tapping and strapping method, feeding into the skin the nourishing GANESH Eastern Muscle  
Oil. Each hollow, line or marking of the surface is gradually corrected, the contour assuming  
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They will be found properly listed, with their individual uses explained, in Mrs. Adair's Price-list  
Book which is mailed to all inquirers, together with a copy of her well known Lecture Book.

Selected at random, however, might be mentioned these few specialties:  
GANESH Eastern Muscle Oil, \$5, \$2.50, \$1, for lines and hollows; GANESH  
Diable Skin Tonic, \$5, \$2, 75c, for puffy, discolored skins; GANESH Lily  
Sulphur Lotion, \$2.50, \$1.50, for whitening the skin; GANESH Retardine,  
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chins; GANESH Forehead Strap, \$5, \$4, for forehead lines. Careful instruc-  
tions are sent with all mail orders.

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Some pay twice what you pay for it.

But they must have this flavor, this aroma. They are connoisseurs on oats.

Your nearest grocer sells the same flakes. His price is 10c per package.

He will supply them, in place of other oats, if you simply ask for Quaker.

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This brand is made of selected place because of its wondrous grains—of big, plump, richly-flav- flavor. ored oats. We get but ten pounds per bushel.

No puny grains dilute the flavor. So here you get oat lushness in full.

In the British Isles, the home of Scotch oats, Quaker is the largest-selling brand. In a hundred nations it holds first

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We have made to our order—from pure Aluminum—a perfect Double Boiler. It is extra large and heavy. We supply it to users of Quaker Oats, for cooking these flakes in the ideal way. It insures the fullness of food value and flavor. See our offer in each package. This present cooker offer applies to the United States only.

Quaker Oats are near to you, plentiful and cheap. But every package is made of queen grains only.

Our plea is that you should get them. This vim-food is important. The love of it means much to you and yours. Serve the most delightful form that's made.

**10c and 25c per package  
Except in Far West and South**

(1048)

## CONSTRUCTING THE MODE

(Continued from page 130)

rust-proof, and neither shrinks nor stretches. The waist, no matter how snugly cut, must never look strained, and the grace of the blouse, as well as the skirt, depends largely upon a proper fitting of the lining over which it is made.

One often wonders if the plight of the hundreds of midinettes of Paris, who have so needed employment in these troublesome days, is not the inspiration for much of the trimming we are using this season, for it must have given work to them all. For one thing there is braid—yes, much braid, but oh, quite narrow—yards upon yards of it, and all sewed by hand.

Jenny uses it on a smart afternoon frock, where she applies it on mousseline de soie used in combination with silk. The braid, three-eighths of an inch wide, is sewed crossways and turned to form a stripe about three inches in width; the continued stripe is made by applying the braid in the opposite direction as shown in the sketch second from the top on page 128.

### PAQUIN USES NARROW BRAID

In a one-piece tailored gown where she has employed blue serge with a black silk stripe running through it, Paquin devises a novel use for this narrow braid. A quarter of an inch on either side of this woven stripe she has applied the black braid with telling effect. In another gown, of black and white velvet, to avoid the use of a girdle—which, by the way, is a smart thing to do—Paquin has called into use a heavy black silk cord made into a diamond-shaped trimming, as shown at the lower right on page 130. From the point of each diamond hangs a ball of black velvet; the whole trimming is a finish to the bodice, which, though fitting closely at the waist-line, hangs free from the lining.

One does not see as many buttons as usual, but where they are used it is always with the hand-made buttonholes, bound or corded, and designed for use, as well as ornamentation. On a smart tailored dress some blue coaster buttons are used to good advantage; the buttons have two holes at the top of the disk and are sewed on in groups, one overlapping the other, as in the illustration in the middle below on page 130.

When we come to the trimming of the afternoon and evening gowns, we are truly in the hands of the needlewoman. An effort is being made to revive the use of broadcloth cut in strips, or patterns, and applied on chiffon. Paquin does this in a charming fashion by using various widths of the cloth placed crossways on a chiffon skirt. Jenny uses the same idea, but places the cloth bands vertically. In both cases the cloth edges are turned

under, stitched by machine on the very edge, and then applied by hand, through this stitching, to the chiffon.

Another idea is to use a band of cloth that has been accordion plaited very finely, pulled out, then doubled over, and has had the edges sewed together. This band is put on very scantily at the hem and up the front of a cloth overskirt. This, with a narrow band of cloth on the waist, makes a smart trimming for the cloth gown of contrasting materials.

### WHERE THE NEEDLE FLIES

In the evening gowns, the needle must truly fly. In the net and tulle dancing frocks that are the delight of all who see them the tulle is often edged with a little silk binding. This motif is often employed as trimming; the bias stripes are made into fine soft cords, and these are applied in designs, or straight rows, on the full tulle. If the tulle has been cut on the straight, the binding may be done with the narrowest of ribbon. The same ribbon may be shirred through the center and used in waving lines, or it may be used to head the tiny ruffles of net that are shirred, plaited, and scalloped to form the ornamentation on the top-skirt.

One must say "top-skirt" if one means top-skirt, for the lovely new evening frocks are really many skirted. Layers of tulle, chiffon, and metal laces, one over the other—some with all the trimming under the top or final layer of tulle, and others with only the metal sheen of the under lace showing where the top skirt is caught up in the approved fashion on one hip, or both—swing away from the underskirt. But always back of the tucks, ribbons, and cordings of the top-skirt there is the hair lace, if only an inch in width, to give the modish flare.

The little wisps of tulle that peep from the sleeves, and above the evening bodices, also testify to the labor of hand-sewing. Whether ruffled or plain, the edges are rolled and whipped to form a little cord in harmony with the perkiness of the skirt. In one model where three little ruffles form the sleeve, and one little ruffle softens the neck, the edge has been cut into fine points about one inch deep and turned back with a tiny hem; the double layer adds much to the effect.

The motifs of metal embroidery on tulle, chiffon, and silk are all made by hand. The effect is supple, airy, and soft. To achieve this perfection, the machine must be eliminated; only by the delicate touch of the fingers can the grace of our present styles be gained, and though a customer may protest much over the added cost, the increase is more than purchased in the charm of a mode that is so exquisitely feminine.

## A NEW WAY TO REDUCE

(Continued from page 126)

Georgette crêpe, and crêpe de Chine. This waist is especially pretty because of the combination of materials and the unusual cut; it may be had in white, flesh colored, or navy blue or black materials, and in sizes 46 and 56 inches bust measure.

The waist at the bottom of page 126 is of dark blue Georgette crêpe. It is prettily hand-embroidered in dark reds, blues, and greens, and has a vest of white chiffon.

### THE QUESTION OF COUNTRY CLOTHES

The question of country clothes is a most important one to the stout woman. Illustrated at the upper left on page 74 is an excellent sweater made of all-wool jersey. It is so planned that the fulness

necessary over the bust is gathered into a shoulder yoke. The wide revers, with deep points at the bottom, suggest slender lines. The collar and the deep turn-back cuffs are of fine silk jersey, either of a solid contrasting color, or in a color to match, with white stripes. The sweater may be had in black, navy blue, dark green, or copenhagen blue. The same model may also be had in a heavy Italian silk.

With the sweater is sketched a very beautifully cut skirt which may be had in either black and white or dark blue and white striped poplin. It is so cleverly cut that because of its width around the bottom the stripes meet in a triangular pointed effect as they near the top; this tends to give the hips a slender appearance.





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## Knit Underwear

for all the family

SINCE the sixties, when the Carters first began to make underwear, they have originated fully fifty refinements in underwear. Today everyone recognizes Carter's Knit Underwear as the standard by which underwear should be judged. It is underwear brought to the ideal point of perfection—underwear just as you would order it if you had your undergarments made to order exactly as your personal needs and tastes dictated.

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REFINED ELEGANCE &  
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Specially attractive rates for season rentals

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A GOWN remodeled by me means a creation that is up-to-date in every detail, with all the chic and line of the latest Parisian ideas.

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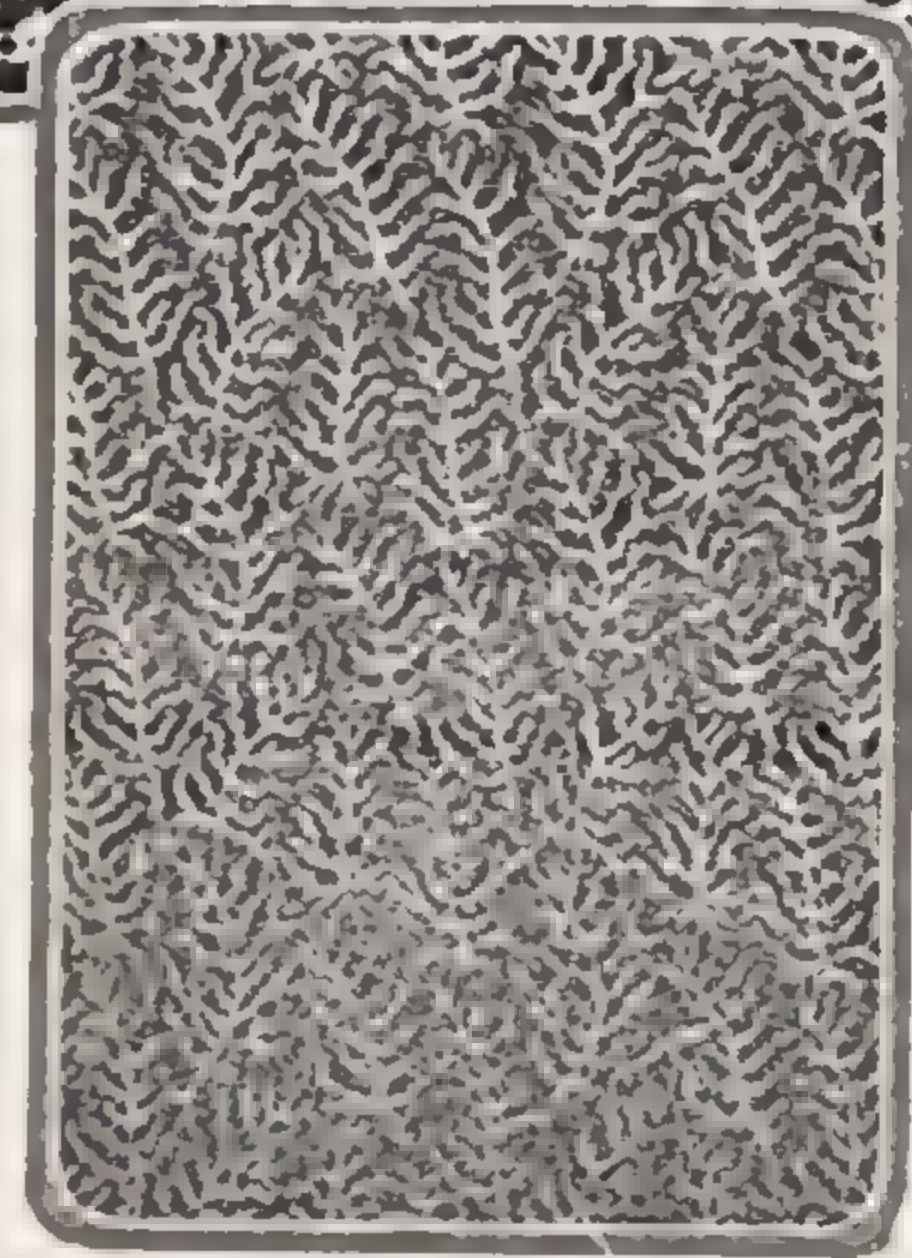
6-8 East 46<sup>th</sup> Street  
New York

## THE SEASON'S CHOICE IN LACES

(Continued from page 59)



Chéruit uses much of a new filet lace which has a diagonal mesh and a bold open pattern and is made in a delightful écreu tone; from J. Sidney Stern Co., Inc.



Of the same glimmering order as the Worth rhinestone fishnet is a net lace with the pattern outlined with crystal beads, which is used by Jenny; from E. L. Brady

Chantilly very effectively with brown faille, and Georgette uses black net lace with a hand-run design for an attractive gown which has a double tunic edged with fur.

The exquisite richness of many of the Callot evening gowns is much enhanced by the use of gold lace, which appears at times in profusion. Silk laces, usually black, are used by this house with net and velvet. The famous Callot trouser gown is made of a very rich blue and gold brocade in Chinese design. The front part

of the skirt resembles an ample apron, joined at the hips to the back apron, which is suspended above the waist and ends in a train. Both aprons are edged with rich gold lace, and gold lace is also used for the corsage and sleeves. One of the most charming features of the Callot gowns are the lace and net sleeves. These hang from the upper part of the armhole. The material is dropped low, in a sash-like effect, very deep at each side and fastened at some point on the skirt or on the corsage.

## PARIS SERVES YOUTH

(Continued from page 36)

response to a call from the French Government and I became genuinely interested.

Every age and every class from prince to peasant was represented in the long queue which wound in and out in an irregular line across the salle into the lobby and I quickly grasped the fact that in the whole line there was not one person who was sufficiently young or able-bodied to fight in the trenches—but they had brought their gold to aid France.

Foremost in the line was an old peasant from Auvergne, thick-set and sturdy, picturesque in his dark blue blouse and wooden shoes, counting for the last time the few pieces of gold which represented his little all—the savings of a lifetime—as he took them one by one from his hardened palm and shoved them through under the grilled window.

Next came an aristocrat followed à trois pas by his valet who carried a small bag from which he took one hundred gold pieces of one hundred francs each. These were duly counted and the venerable marquis was presented with a very elaborate and artistic receipt for his gold—but the receipt failed to mention the fact that the hundred gold coins represented one of the best collections of its kind to be found in the Faubourg.

There were cooks, valets de pied, and men from *les halles*. There were actresses, sisters of charity, and a plentiful sprinkling of wounded soldiers. There were *chevaliers de la Légion d'Honneur*, cab-

drivers, and *midinettes*. There were school girls and boys accompanied by the *maître* and looking very important indeed. There was a very proper spinster—a veritable blue stocking—whose whole attitude said aggressively, "I am here on a most worthy cause." There was the nurse, smart in her gold hairpins and cap and her plaid ribbons which fell to her heels, and there was the little girl of the bourgeoisie, tightly grasping her small leather bag which bulged suspiciously.

As I turned to go out a little man with "Trois Quartiers" on his cap, one sleeve hanging limp, a *croix de guerre* and a military medal on his breast, asked me where he should take his gold. I showed him the way and ventured sympathetically, "Been in the war?" "Ah, *misère!*" he replied. "Oui. *Que voulez-vous?*" As I descended the steps a lady in deepest mourning stepped from her limousine and quickly entered the bank. One of the illustrious names in France came to my lips, and I remembered that she had quite recently lost her two sons "on the field of honor."

To-day Paris is mourning the death of Second Lieutenant Adolphe Pégoud who held the record for destroying the enemy's aircraft. Lieutenant Pégoud won the lasting admiration of his countrymen and jumped into world-wide fame two years ago when he looped the loop in his aeroplane—the first aviator to perform this spectacular feat.

E. G.



# A Garden Full of Tulips for \$1.00

75 Tulip  
Bulbs, all  
first size,  
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These Tulips have been selected from 25 of the most beautiful varieties, embracing all the colors that are to be found in this splendid class of spring-blooming bulbs.

Plant near your home—in your garden or back yard. The beautiful blossoms in a multitude of brilliant colors and shades will make April a spring month worth while.

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Write or call at our store, mention "Vogue," and secure this splendid collection of Tulip Bulbs for **only \$1.00**, prepaid to your home anywhere in the United States, with our **1915 Fall Catalogue**, containing a list of the best bulbs for Fall planting.

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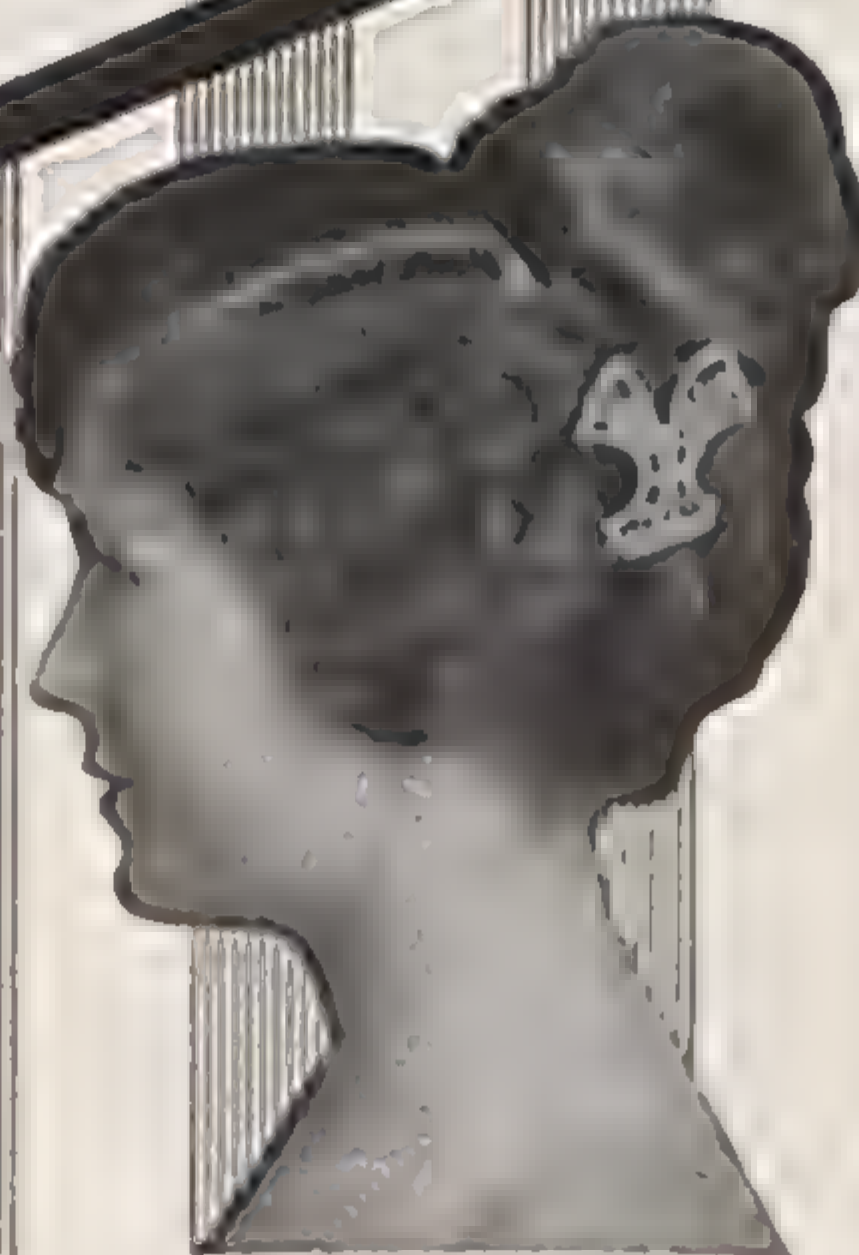


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## THE FIRM FOUNDATION

(Continued from page 57)

Advances have also been made in the correct placing of the bones, so that to-day they no longer conflict with the human hip-bone. Of course, the weight of a corset depends largely on the material. Coutil is the most serviceable of the fabrics used, while cotton broché, batiste, silk batiste, and silk broché come next.

Much has been written and said this season about the new 1830 corset models, which first made their appearance last spring, and a good model along these lines is sketched at the top of page 57. It is fairly high, fits close in the abdomen, and gives a good flat and attractive hip line. It is especially pleasing for younger women. This corset in coutil, trimmed with lace, is priced at \$5.

### TO FIT THE AVERAGE FIGURE

Long study has been given to the making of corsets for the normal figure of average size and four such models are sketched. The difference in price is due largely to differences in the material employed. Very satisfactory in cut is the corset at the lower left on page 57. This is a corset that fits the average figure of to-day. It is straight in the abdomen, gives freedom in the diaphragm, and is high in the bust, which it supports without crowding. This corset is priced at \$10, and is in very pretty pink and white mercerized broché finished with a ribbon rosette and with silk garters.

Another excellent model which is moderately priced is shown in the middle of page 57. The "free hip," which confines the flesh and has no bone over the hip-bones, makes it a model of great comfort. The material employed is an attractive novelty silk broché, the finish delicate, and the corset firmly made. It is \$7.50.

A model in a fine quality of silk broché is shown at the top of this page. This has a high bust and medium length skirt, with silk elastic gores inset at the sides to give freedom. Ribbon is run through the top to control the width at the bust-line and the price is \$15.

Those who find the greatest satisfaction in the front-laced corset—and there are many—will like the model illustrated at the lower right on page 57. Again, this is for the average figure and shows the new features of the season. There is more spring to the bust, which is three and one-half inches above the waist-line, and the corset has not only a good garter arrangement, but an elastic gore set in at the sides, which gives greater comfort. This model is a most practical one and



Long study in the making of corsets to fit the average figure has produced this model in silk broché, with elastic gores on the hips

can be had in coutil at \$3.50 and in French batiste at \$5.

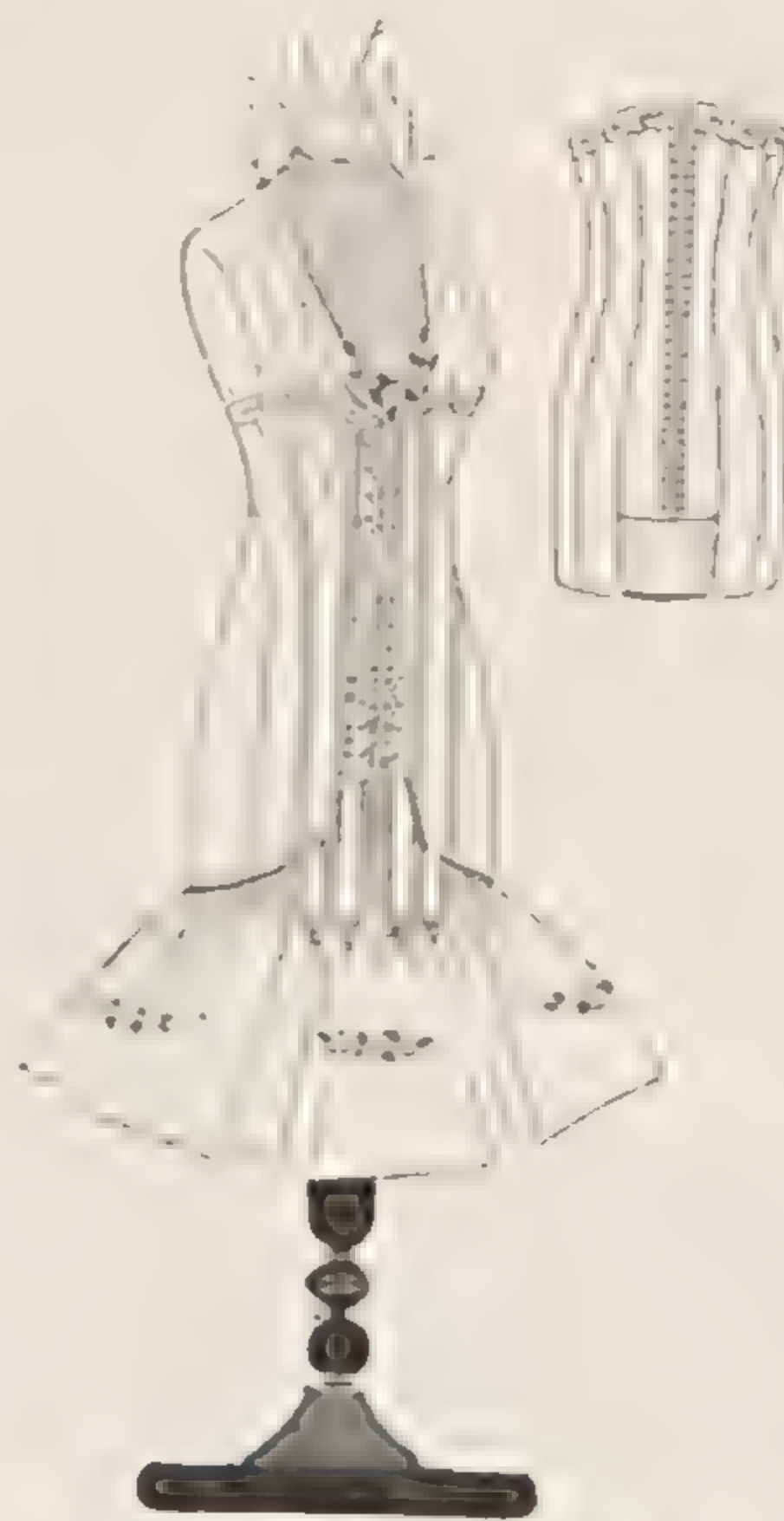
### FOR THE HEAVIER FIGURE

The heavier figure more than all others demands care in corseting. A good model for this as well as for the average type is the front-laced corset illustrated at the lower right on this page. The features in this model are the ventilated back, which not only prevents pressure but gives the needed ventilation over the spine, and the front shield, which prevents the laces from scoring the flesh. Cotton broché, with embroidery of the same material, is the fabric used and the corset is sold at \$6.50.

A very practical model for the average figure or for that a little larger than the average, may be bought in coutil or batiste for the moderate price of \$5. This model, which is sketched at the lower left on this page, embodies the best features of the corsets of the season. It extends four inches above the waist-line; it is made with considerable spring to the bust and it shows a quite decided curve at the waist. This is a corset which is very well built, strongly and well made, and is boned to bring out the best features of the cut.



Points of this year embodied in a model which extends four inches above the waist-line, curves at the waist, and has spring at the bust and slightly short skirts



The heavy figure demands extreme care in corseting. It is well suited in a front-lace corset notable for its ventilated back, front shield, and elastic band in back



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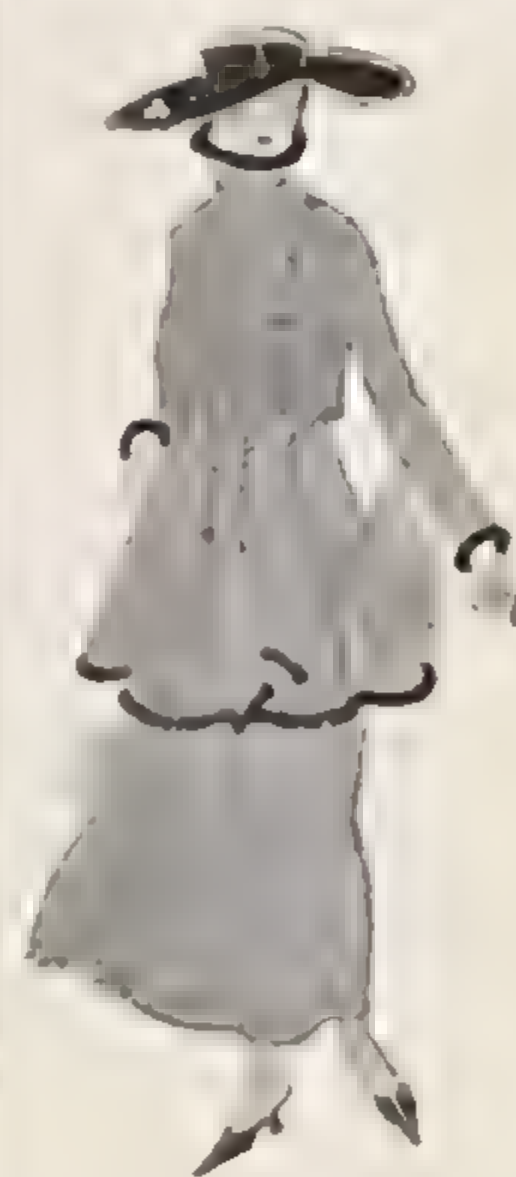
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## SEEN on the STAGE

(Continued from page 66)

Mr. Kinkead, like Mr. Ballard, was formerly a student in Professor Baker's course at Harvard; and "Common Clay," which won the Craig prize last year in Boston, was fashioned in the English 47 workshop. For two acts it is well written—much better than the average American play, and for three acts it is well constructed; but the promise of these early acts is dissipated and dispelled by a last act that is illogical and silly. This unfortunate last act ought never to have been written; and it is so out of keeping with the rest of the play that the critic can scarcely resist the inference that it must have been suggested either by the leading actress or the producing manager, and have been composed reluctantly, against the better judgment of the author.

The heroine of "Common Clay" is a housemaid who is seduced by the son of the family in which she is employed. When she sues him for the maintenance of their child, he defends himself by endeavoring to prove that she had led an immoral life before he met her. He is aided by a young roué of his acquaintance who had met the girl in a dance-hall and led her astray before the date of her employment in the hero's family. But, to nullify the evidence of this young roué, the heroine institutes a counter-attack to prove that he was guilty of a criminal offense in leading her astray, because she was under age at the time. In a courtroom scene, the entire past history of the heroine is raked up and examined; and this harrowing examination results ultimately in the discovery that she is, in reality, the illegitimate daughter of the prominent and respected attorney who is conducting the case against her. With an emotional scene between these two antagonists, the plot is properly rounded to a close; and, until this point,—although, as has been said, the material is commonplace and a trifle vulgar,—the play has been honestly and firmly built and written with every evidence of sincerity and earnestness.

But now follows an epilogue, dated ten years later, in which the heroine enters in a gorgeous cloak and tells us that she has become a rich and famous opera-singer, and the hero—his character completely altered in the interval—repents of his past behavior and proceeds to marry her. This epilogue entirely controverts the thesis of the author and dispels that impression of sincerity which in the earlier acts was one of the strongest assets of the play.

### "THE HOUSE OF GLASS"

**A**T the outset of September, two plays by Max Marcin—an author hitherto unknown—were produced on two successive evenings at two adjacent theatres in New York. This circumstance is sufficiently unusual to deserve a note of record. It can not honestly be said, however, that any extraordinary promise can be discerned in Mr. Marcin's work. He seems to be the sort of playwright who, gifted with an adequate amount of technical dexterity, contents himself with working over those materials which have already been approved by the public in successful plays of former years. Both "The House of Glass," which is a melodrama, and "See My Lawyer," which is a farce, are reminiscent of many other recent compositions in their respective styles.

But, though its material is rather hackneyed, "The House of Glass" is an interesting melodrama until the last act is reached. In the first act, which is a sort of prologue, the heroine—a poor girl living in a boarding-house—is implicated by circumstantial evidence in a robbery, of which, in actuality, she is not only innocent but ignorant. Before the second act begins, she has been sent to jail, has been

released on probation, and has broken her parole by fleeing from New York to Kansas City. She is now married to a railroad man who seems to have a great career before him. A time comes when, as a natural result of his advancement in the railroad business, he obtains an opportunity to move to New York City. His wife, thus brought within the jurisdiction of the state whose laws she has evaded, lives continually in a house of glass, in dread of imminent detection, until finally she is confronted face to face by a detective who recognizes her, and is thereby forced to confess to her husband that she is wanted by the police.

Having tied this knot with commendable dexterity, the author now showed himself unable to untie it. The best expedient that he could think of was to drag in the Governor of the State of New York, to serve as a *deus ex machina* to pardon the heroine for her evasion of the law. This is the sort of termination in which the public can not possibly believe; and it mars a melodrama which, until that point, had been at least adequately interesting.

### "SEE MY LAWYER"

**T**HOUGH Mr. Marcin was sufficiently successful in manipulating the mechanism of melodrama, his first attempt at writing farce was sadly deficient in the comic spirit. "See My Lawyer" was, in theme, a sort of working-over of such plays as "Get-Rich-Quick-Wallingford" and "It Pays to Advertise"; but it lacked the spontaneity and the vivacity of these two prototypes. The only new expedient in the subject-matter was that the hero, when pursued by the federal authorities for misusing the mails to promote a project to defraud the public, pretended to be insane in order to prove himself irresponsible and, in consequence, incapable of crime. Insanity is said to have seemed funny to the Elizabethan public; but even a simulation of insanity seems scarcely funny to the less barbaric public of to-day. This is, perhaps, the main reason why the fantastic antics of Mr. Marcin's hero failed to be amusing.

### "ROSALIND" AND "THE DUKE OF KILLICRANKIE"

**T**O any one who, for his sins, is condemned to squander many evenings in going to the theatre in New York, it is a rare relief to listen to a play by an author who can really write. Such a relief is afforded by Sir James M. Barrie's "Rosalind," a one-act play whose text has already been familiar, for a year, to the reading public in America. It is not a great play, but it is beautifully written; and it is a luxury to listen to such lines as this,— "When my sister gave me the case she said to me—you know what girls are—she said, 'If you get to love a woman, put her picture opposite mine, and then when the case is closed I shall be kissing her!'"

"Rosalind" is merely a new melody on the old theme of such familiar plays as Robertson's "David Garrick" and Charles Reade's "Nance Oldfield," which deal with the dual personality of a famous histrionic artist. It does not appear, in this case, that Barrie has made the most of his material, for the little play fails somehow to ascend to a climax at the close; but though the flower seems to fade before it comes to bloom, the auditor enjoys a pretty sense of many butterflies fluttering about it with caressing wings.

Marie Tempest's performance of the sprightly actress, forever twenty-nine behind the footlights, who, in vacation time, is accustomed to slip away from her admirers to enjoy the luxury of middle age, is not at all comparable to the superb performance that was shown in London by the ablest living actress on the English—

(Continued on page 140)



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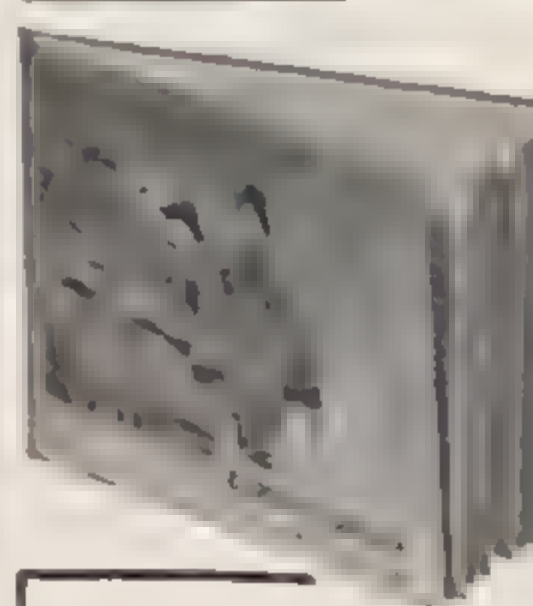
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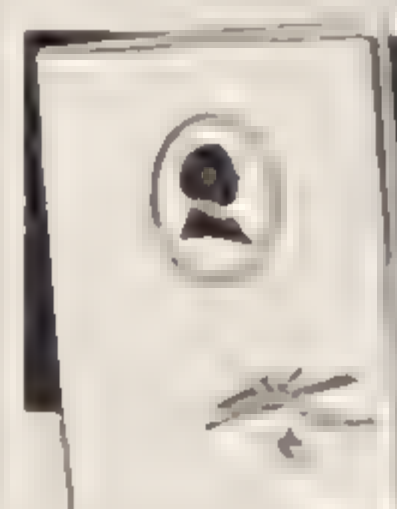


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## SEEN on the STAGE

(Continued from page 138)

speaking stage, Irene Vanbrugh. Miss Tempest is amusing in the comic passages, but she fails to realize the deeper notes of sentiment and poetry that are inherent in the character.

Miss Tempest's production of "Rosalind" is accompanied by a revival of the late Captain Robert Marshall's dainty comedy of conversation, "The Duke of Killicrankie." Marshall, also, was an author who knew how to write; and the scene at the supper-table in the second act, in which the two abducted and incarcerated ladies stab each other, so to speak, with verbal hat-pins, remains a model for this type of comic dialogue.

The present performance of Captain Marshall's comedy is singularly lacking in vivacity of atmosphere, though the contributions of the individual performers seem adequate to the occasion. Instead of collaborating to produce a general effect, the various members of the company appear to be interested only in the performance of their own parts.

### "COUSIN LUCY"

A CHARITABLE respect for the memory of Charles Klein, who was murdered on the high seas under circumstances shameful to mankind, should lead to an expression of regret that his name

is signed to "Cousin Lucy." This pot-boiler of the theatre was designed to exploit the talents of Julian Eltinge,—a young man who dresses himself in woman's clothes and thereafter acts exactly like a young man who has dressed himself in woman's clothes. The illusion of femininity is more successfully conveyed by many an amateur in college plays; and many of these amateurs can sing better, dance better, and act better than Mr. Eltinge.

In "Cousin Lucy," a young man encumbered with debts pretends to have been killed in a railroad accident, and, disguising himself as a mythical female cousin, comes back to annoy his creditors. This formula enables Mr. Eltinge to effect many changes of costume and to appear both as a man and as a woman. In the second act, there is a scene in a dressmaking establishment that exhibits many models clothed in gowns which, according to an ostentatious announcement on the program, were designed by Melville Ellis. These gowns are indescribably horrible, both in color and in line; and it is apparent that Mr. Melville Ellis is devoid of any sense of art. That such a production should be offered on Broadway is merely an indication of the bad taste with which our theatre system is afflicted.

## TRIMMING THE MODE TO THE WIND OF FASHION

(Continued from page 75)

just above the rhinestone button. It forms a buckle clasped by a hook and eye and further secured by a chain. Jenny has made famous a rhinestone hook and eye that is used on a black velvet suit at both the neck and waist. A simpler hook and eye, one suitable for a dress, is of moonstones set in a metal rim; it is shown above the figure in the middle of page 75.

Tassels have finished many an end of ribbon, but as a rule they are rather conventional. One that is really new is shown at the left in the middle of page 75. This has black paillettes strung on beads; and each string is finished with bunches of the paillettes; the long strands fall from a solid circle of rhinestones.

On a piquant little dancing frock in Georgette's collection is shown the tinsel flowers, which are illustrated at the right in the middle of page 75. These are done in colors as well as in gold and silver tinsel cloth, and are very effective when used in moderation.

Many are the gold braids and galloons of the season. The group at the top of page 75 shows some of the very newest ones. The braid second from the right on page 75 is in gold thread with the edges designed to look like moss. The same pattern in a plainer design is shown to the left of it. The metal ribbons are to be had in all widths from one-half an inch to six inches or more as illustrated at the upper right on page 75. Quite novel is the metal ribbon brocaded to give a moss-like effect, shown at the upper left (on the row of ribbons) on page 75.

Delicate thread tracery on chiffon shown in its prettiest use as the bodice of a velvet gown is illustrated in the middle on page 75. This pattern, used on a French gown, is to be had for a moderate price from the leading dressmakers throughout the country, and is here shown in cerise chiffon embroidered with a thread of steel. The embroidered chiffons this season are combined, like everything else, with beads and gold thread. A beige chiffon pattern with the embroidery and beading in soft colors is shown at the right above the figure on page 75. Such a material is useful for deep flounces, or in some cases for the bottom of a skirt. Two other effective trimmings for evening gowns are shown at the left above the figure on page 75, and immediately below it. The first is of net with a pailletted band in pointed effect in black and white. The other net is pailletted in black with a clever use of squares. This could be used effectively as a band trimming or for a bodice.

Black pailletted nets have a striking originality this year, and one of the smartest is that on page 75 at the left below the black and white blocks of paillettes. The band effect is relieved by pear-shaped medallions, which are a mass of little pear-shaped paillettes. This is a trimming which has been used variously by a number of French makers. A simpler form of pailletted bands is shown to the right of the one just described. In this the paillettes are round and overlap each other in great profusion on four bands of graded widths.



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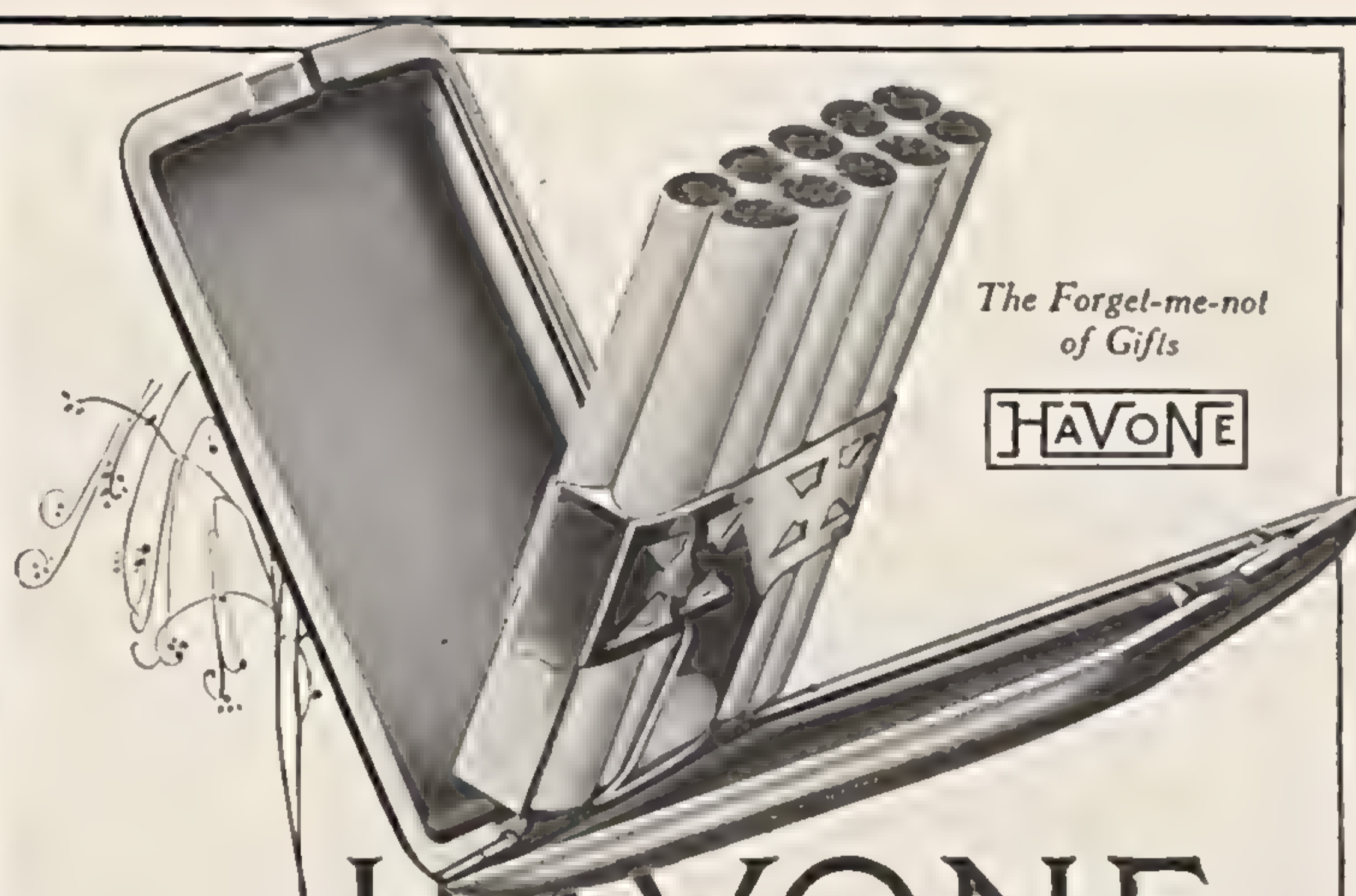
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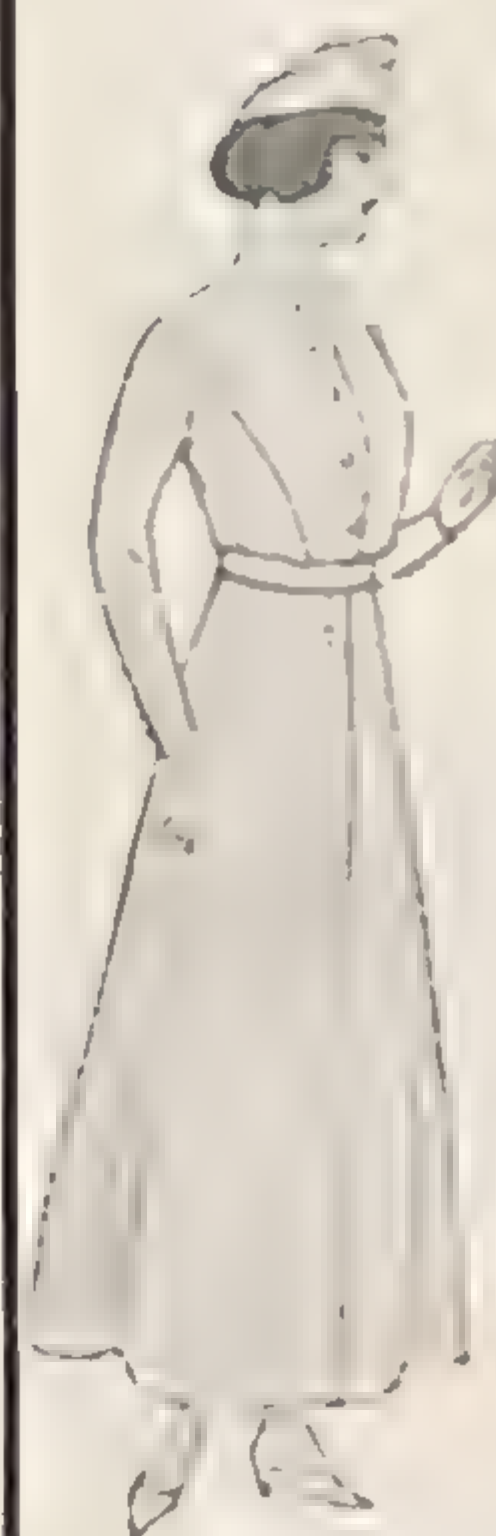


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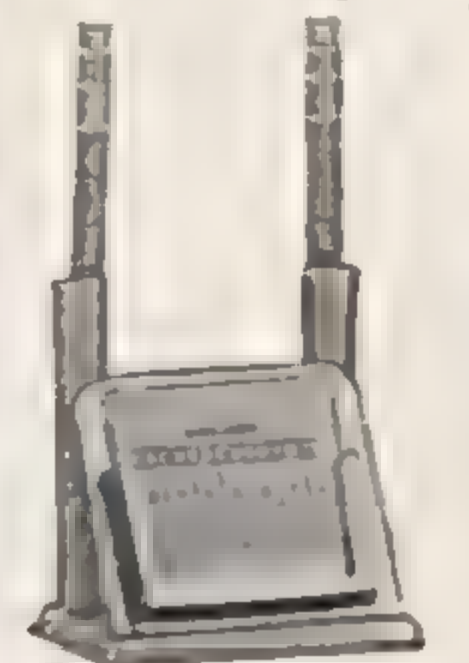
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## FASHION BLOWS TO RIBBONS

(Continued from page 38)

this form of trimming. She, also, makes a dress entirely of ribbon, hanging length after length of wide faille ribbon from the waist over an underskirt of white tulle. A model in dull rose tulle she trims in a most attractive fashion with a rose colored faille ribbon with a tiny satin edge. The ribbon is slightly gathered at one side and forms four long narrow loops on the skirt. Through the middle of the loops, a band of the ribbon is applied flat, ending in a stiff little bow at about a foot from the end of the loop. A youthful dance frock from this house is made of pink chiffon. Both skirt and bodice are tucked horizontally at intervals of about three inches, and from under the tucks all over the gown fall short loops of silver ribbon about four or five inches apart.

### EVEN ON THE STREET SUIT

For a frock of shamrock green chiffon, Jenny has chosen ribbon of the same shade brocaded with silver, and a silver design matching that in the bands of ribbon is embroidered by hand all through the green chiffon of the gown. In a street dress of blue satin embroidered in gold from this house, is introduced a little vestee of cerise ribbon, and a band of similar ribbon finishes the top of the collar. This is a very simple use of ribbon, but immensely effective. A novel idea appears in a suit of sunset peau de souris. The suit is trimmed with brown soutache, and the coat belt consists of two narrow bands of the cloth braided horizontally

with the soutache. Between the bands is an open space of perhaps an inch and a half bridged by stripes of the soutache at intervals of half an inch, and between the rows of soutache may be seen the vivid orange of a ribbon belt. The cuffs of the sleeves are treated in a like manner and the orange of the blouse sleeves shows through them. By varying the color of the belt and blouse a quite different effect might be obtained with the suit.

### A BIT OF RIBBON SOMEWHERE

On many of her prettiest blouses, Elise Poret uses ribbon. She makes most telling use of an orange and black ribbon in bayadere stripes in one of her models. Another model of cream colored chiffon she trims with aquamarine ribbon about an inch and a half wide, shirred top and bottom and studded at intervals with china beads of the same color, about as big as a shoe-button.

And Lucile—when nobody else used ribbons, Lucile used them, and now when everybody is using them, she uses them to better advantage than anybody else. It is difficult to find a Lucile evening gown without a bit of ribbon on it somewhere. Usually ribbon appears in the girdle, but it may peep out in a bow, a loop, or a floating end at any unexpected point. She uses frills of ribbon varying in width from nine inches to half an inch. She makes knots and flowers of ribbon, and presses a single soft band of it into service for color contrast. A daffodil yellow ribbon velvet tops the pale green satin girdle on a gown of cream colored lace. On a Russian dress of tinsel cloth in innumerable soft dull tints, she uses narrow bands of jade green ribbon to outline the deep pointed revers on the bodice and the queer little hip ruffle pointed in front. Even on the wedding gown which she made for the Fashion Fête held at Newport this summer, she introduced a gay splash of color in a great orange ribbon bow caught in the folds of the train.

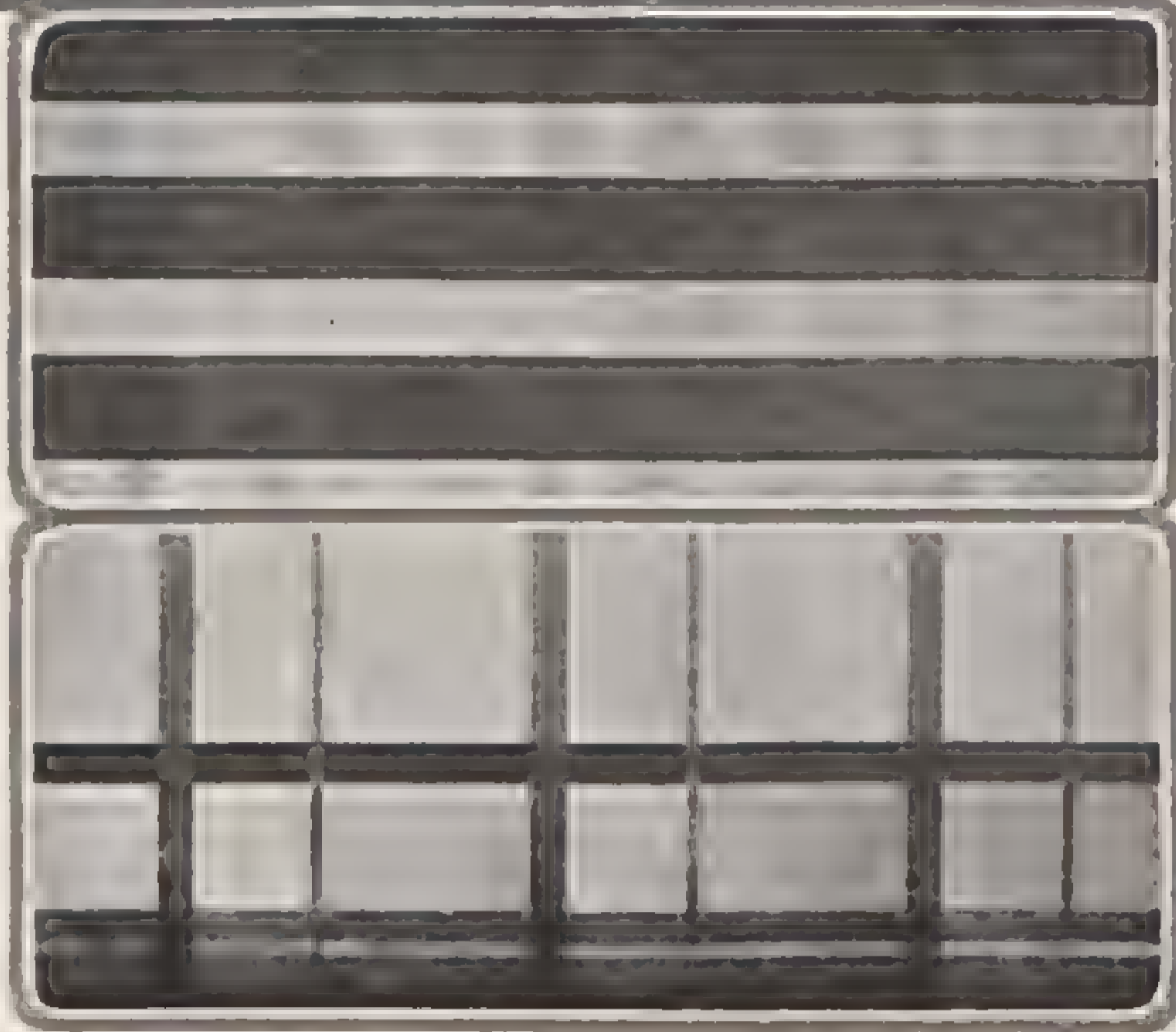


A new weave, soft, with pebble surface and pleasing sheen; stripes, — rose, blue, maize, brown

Second (above) a bayadere ribbon related to "lute-string." Used on the blouse on page 38

White satin and gold or silver gauze make one of the highly favored tinsel ribbons; third from top

Gay plaid ribbon vivifies many of the new French frocks. Four ribbons, Pelgram & Meyer



The fair maid of to-day once more "ties up her sleeves with ribbons rare"

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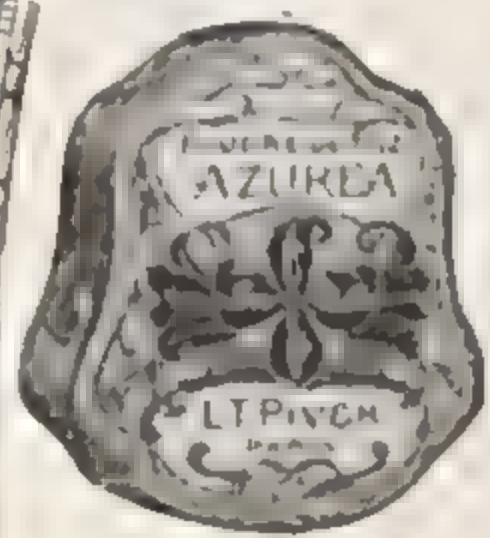
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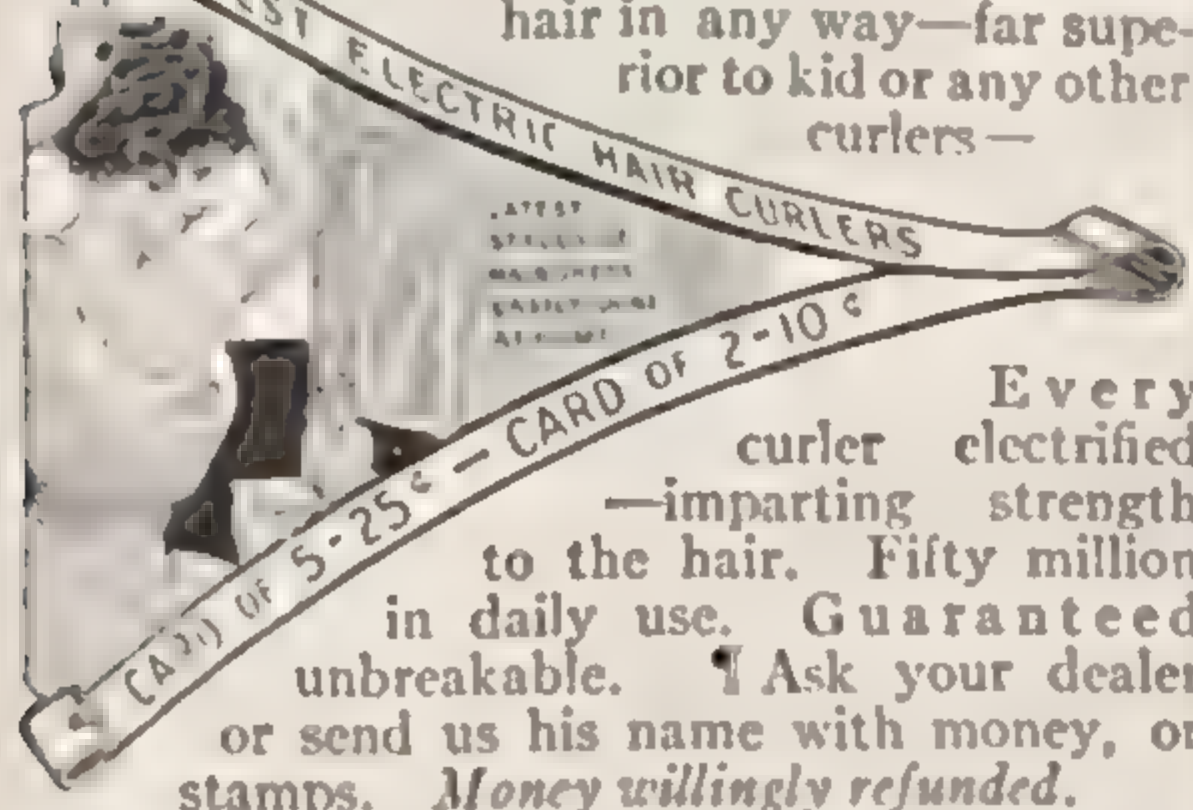
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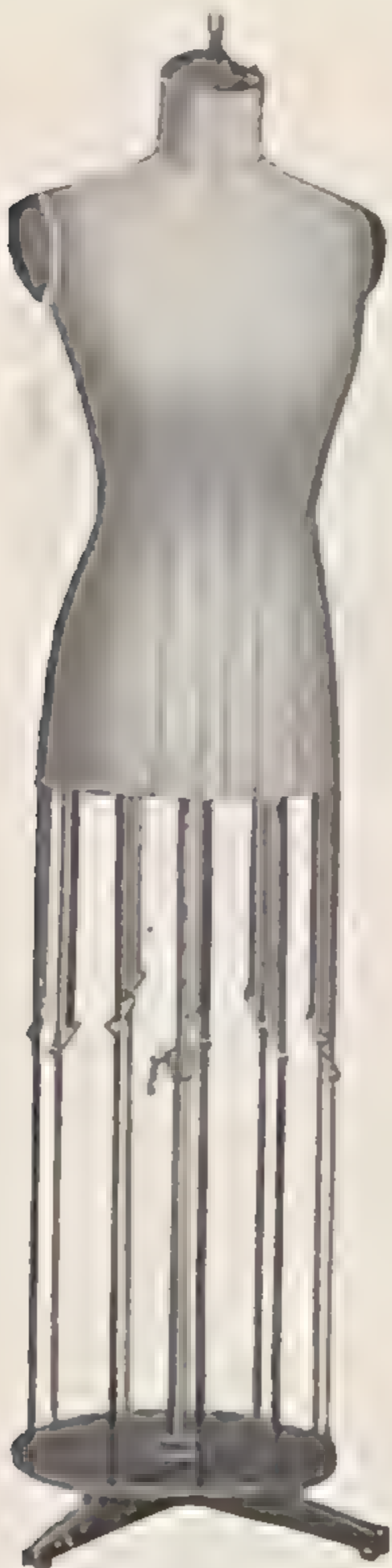
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## SMART FASHIONS for LIMITED INCOMES

(Continued from page 73)

considerably. This is a little more formal in character than the suit first described and would not answer as well for general wear. If the wardrobe already affords a plain tailored suit which can answer for morning wear, this model could be made inexpensively of velveteen and would furnish an attractive costume for afternoon teas and luncheons. Of Bordeaux velvet trimmed with fox or skunk, it would be charming. Narrow braid of the same color as the material was used on the French model around the bottom of the coat and in deep U's on the skirt. This, however, is a trimming which could be omitted without detracting from the style of the suit.

#### TO COVER A MULTITUDE OF GOWNS

In place of the formal velveteen suits, women often prefer to have a separate coat which may be worn over dresses for luncheons and afternoon teas, while they use last year's suit for knock-about wear. The long coat of kitten's ear, wool velours, or velveteen is a very nice adjunct to the wardrobe, and if such a coat is made so that it may be worn both in the afternoon and evening, it will be found particularly useful. The model illustrated to the right of the middle of page 73 is so simple that a dressmaker could handle it if a pattern were obtained. The question of color would have to be determined by what is already in the wardrobe, and it might even match one gown and harmonize with others. For instance, if a velveteen dress is made with a plain skirt, box-plaited on the sides, with a waist of velvet and chiffon such as that illustrated at the top of this page, the coat could be of the same color as the skirt, to make a three-piece costume. This, however, would not debar the coat from use with other dresses, and it could be used just as successfully over evening gowns. Narrow braid outlines the sleeves and waist section of the coat, and should be of the same color of the material; the fur may form what contrast is desired. Short lengths of fur, seven to eight inches wide, are required for the collar that tops this coat; a maximum of effect is gained for a minimum of cost, as not quite half a yard is required.

For the plain afternoon gown or the strictly tailored suit on which there is no fur, much can be done by the addition

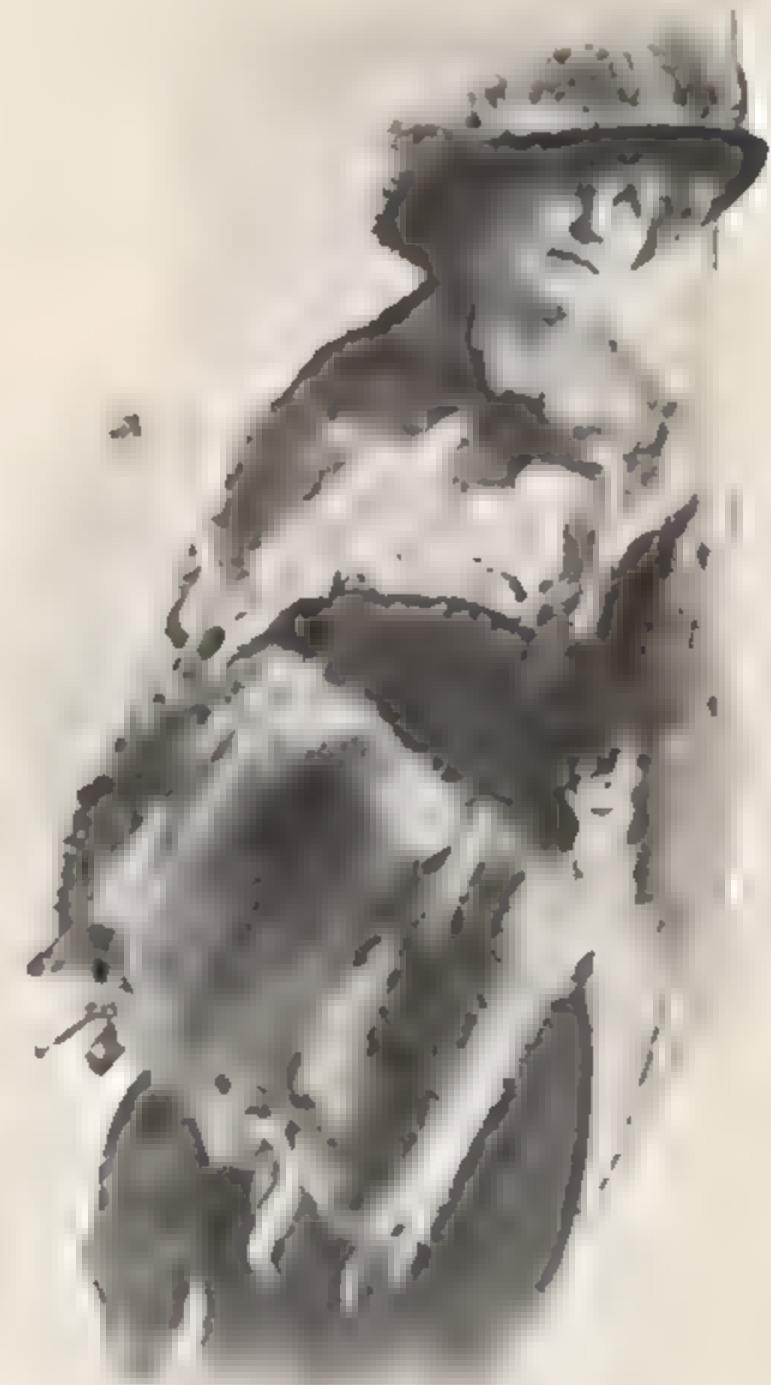
of the effective hat, collar, and muff sets of the season. These, of course, are shown in fur and velvet and are somewhat expensive, but they can be made at home for a comparatively small cost. One of the newest collars illustrated at the upper right on page 73, is merely a high collar which fastens in the back, where it is trimmed with a silk tassel. It is one that admits of many combinations. It would be charming of seal-skin, lined with cony, and worn with a black velvet hat and a white cony muff. Or again, it could be made of velveteen and worn with a velveteen muff with its turned-over edge bordered with a narrow skunk band to match the bands of skunk on the muff. This gives the effect of fur without the cost of a great deal of it.

In making these collars it is unnecessary to use crinoline, for though these collars are very soft indeed, they keep their height because they are so broad. They are merely straight bands, fastened sometimes at the sides, and as in this instance, in the back. Another conceit is a muffler and hat sketched at the upper left on page 73. The muffler could be of velvet in the shade which suits the color scheme of the wardrobe. It is a straight band of material about twelve inches wide, which fastens at the base of the neck and again at the top. The upper edge is bordered with a band of fur finished in the direct back with a tail such as those shown in the front view. The ends of the scarf are tied in a loop in the front and gathered into a point. The high-crowned hat could be made of a velvet to match the scarf. The fur used on the scarf outlines the tiny brim of the hat and the top of the crown. Fur tails, invisibly wired, form the only trimming.

#### THE TAILORED BLOUSE—AGAIN

For the separate blouse, essential with tailored suits, chiffon or Georgette crêpe which matches the suit is most formal. The one illustrated at the top of this page could have the high collar omitted if so desired. Revers and cuffs could be of velvet, the vest and sleeves of the sheerer material. If a new note is desired the sleeves may be made full to the elbow and finished from there to the wrist with a deep cuff of velvet to match the revers. This is a favorite method of Jenny's in some of her models.

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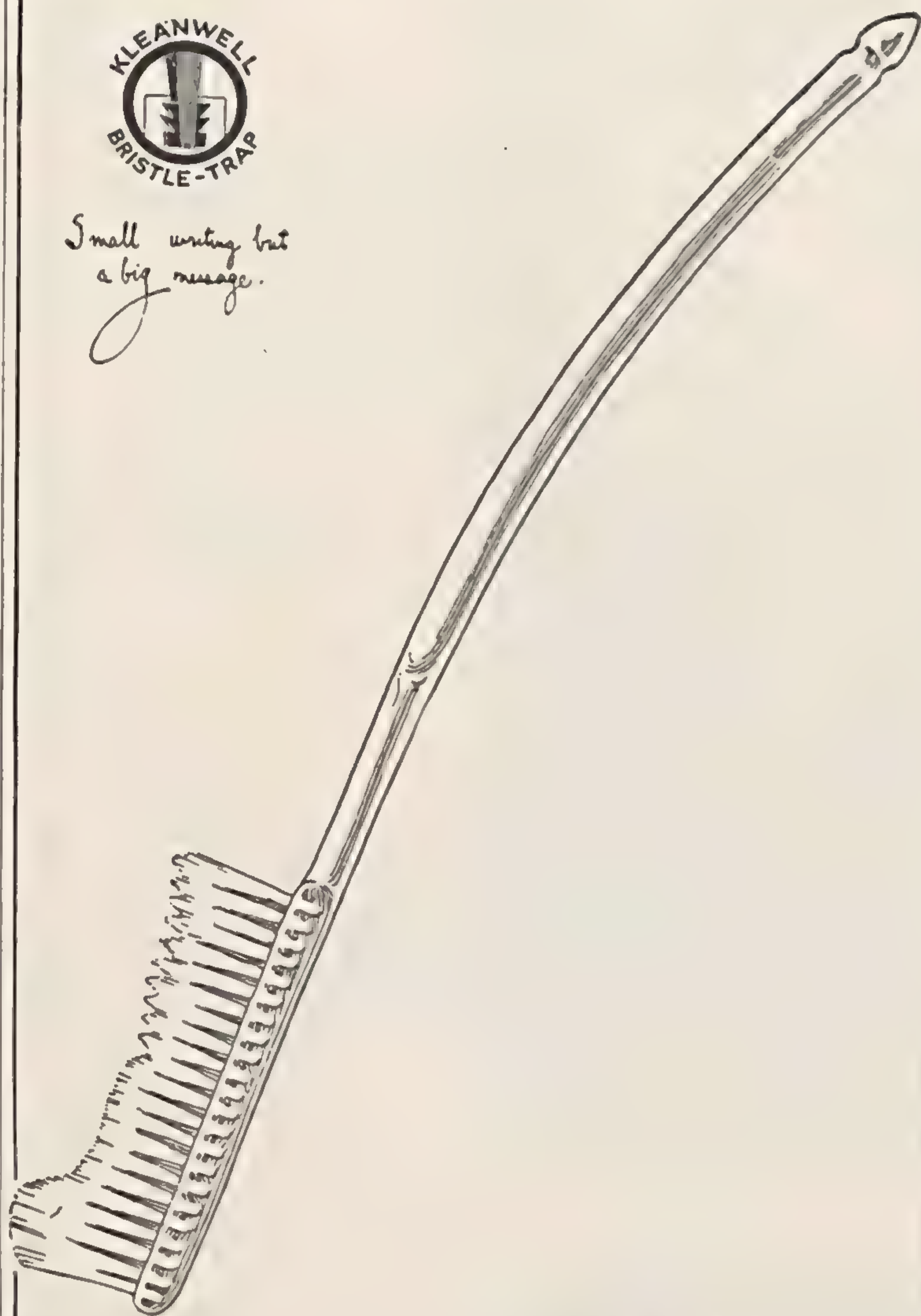
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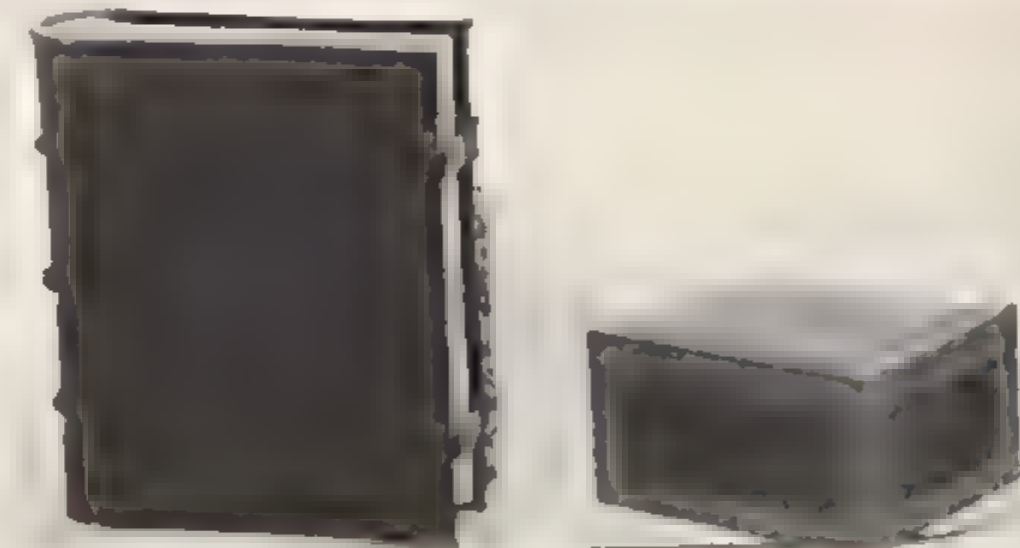
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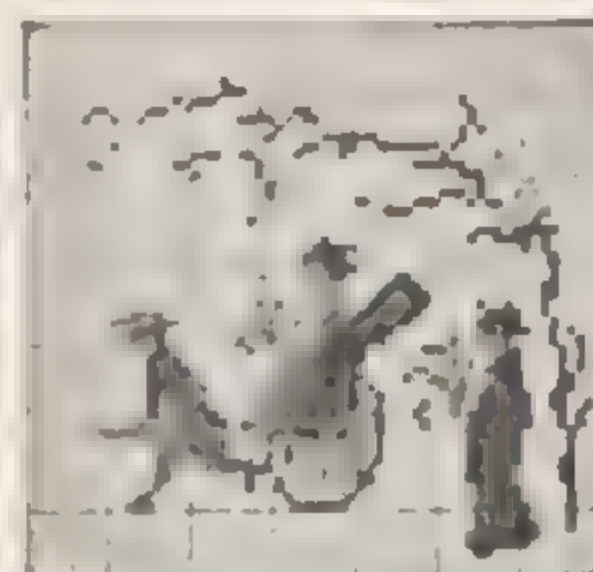
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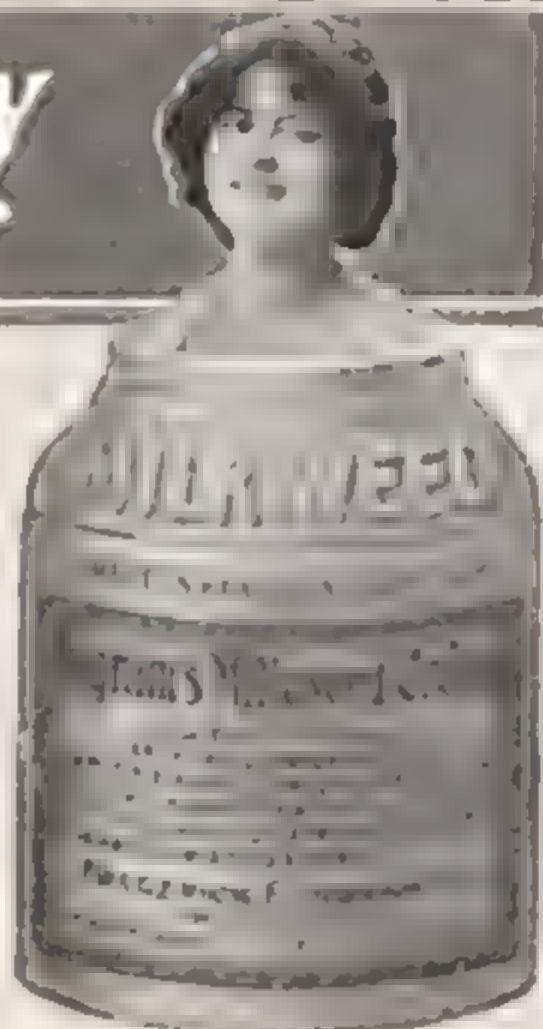
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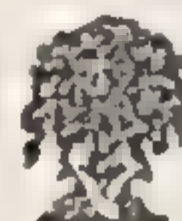
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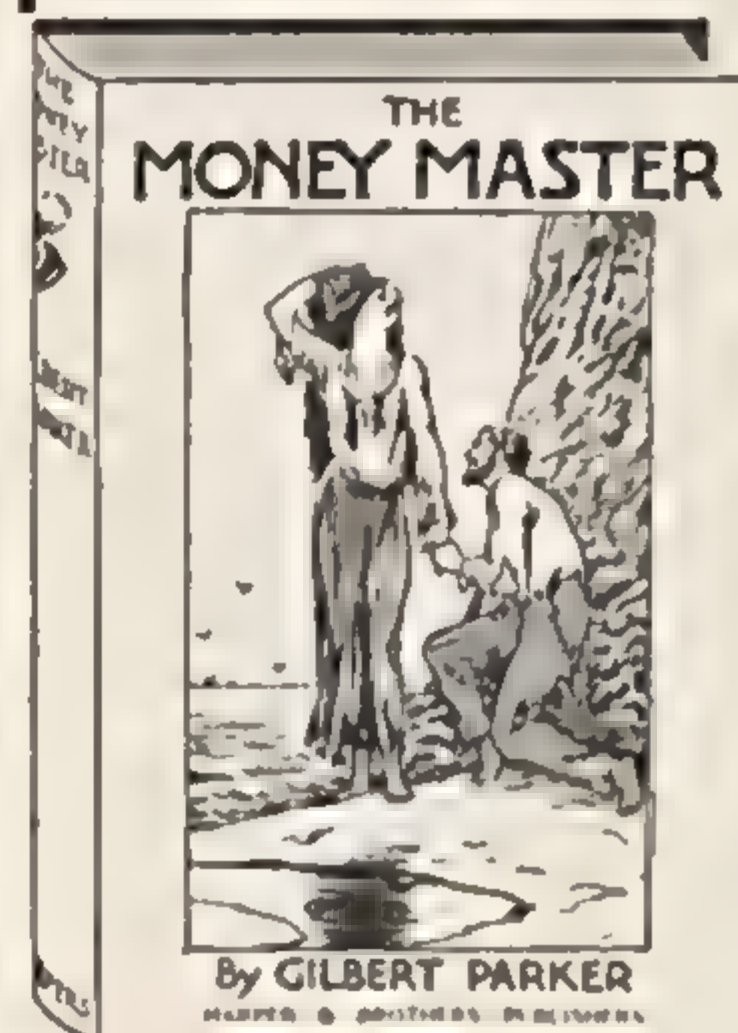
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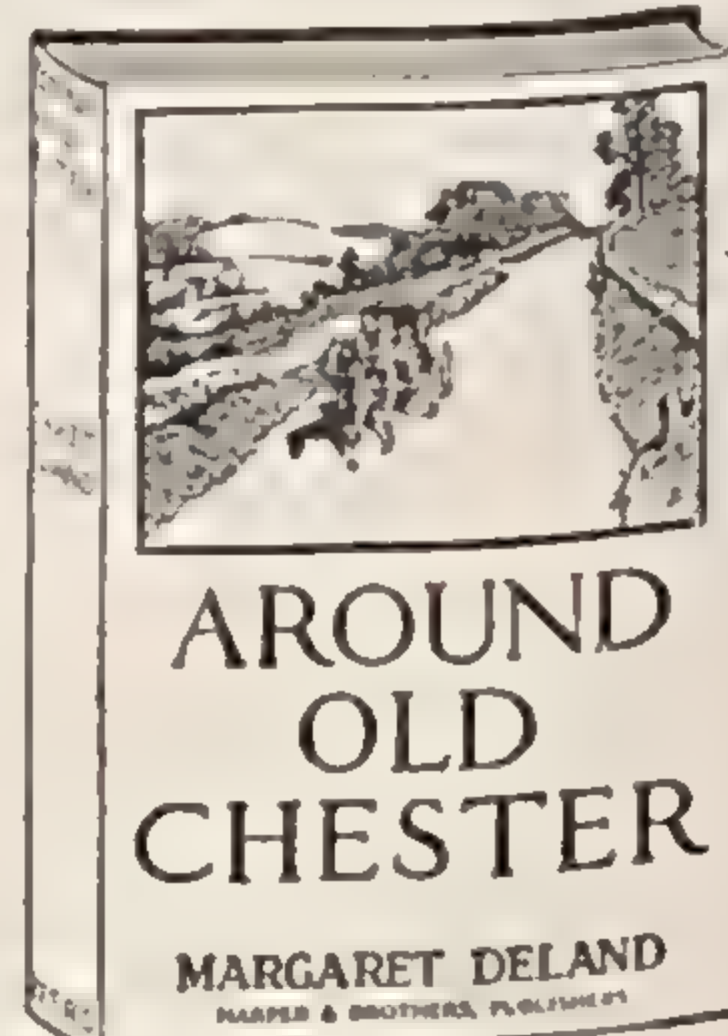
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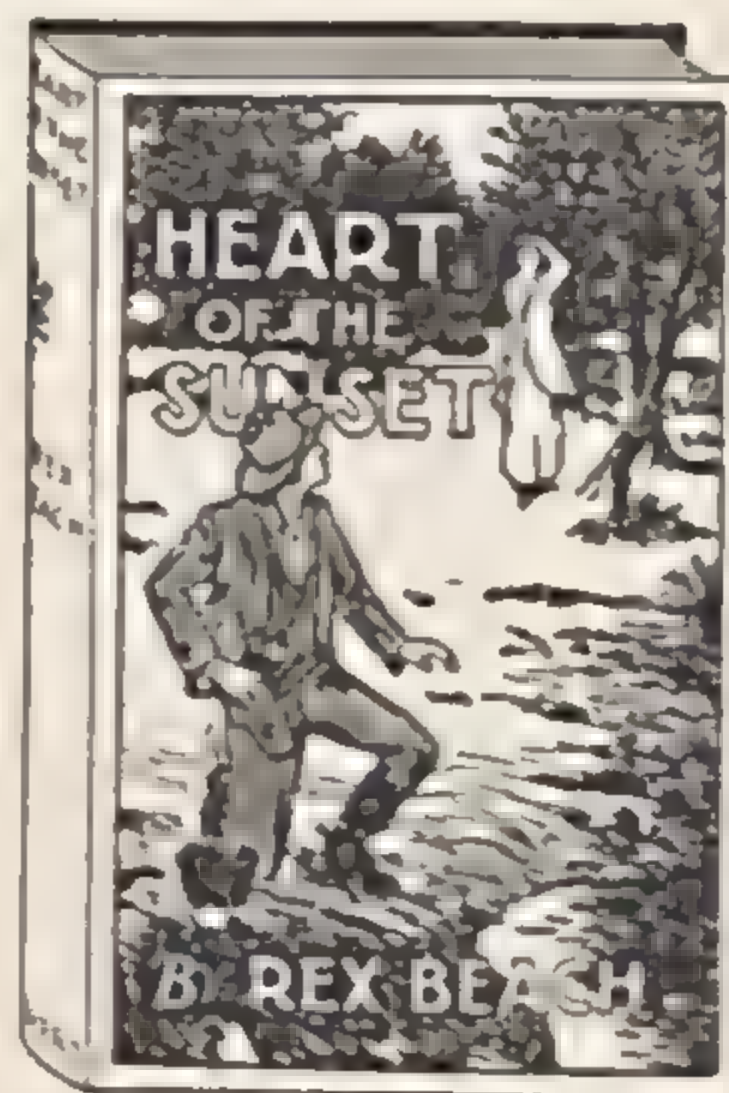
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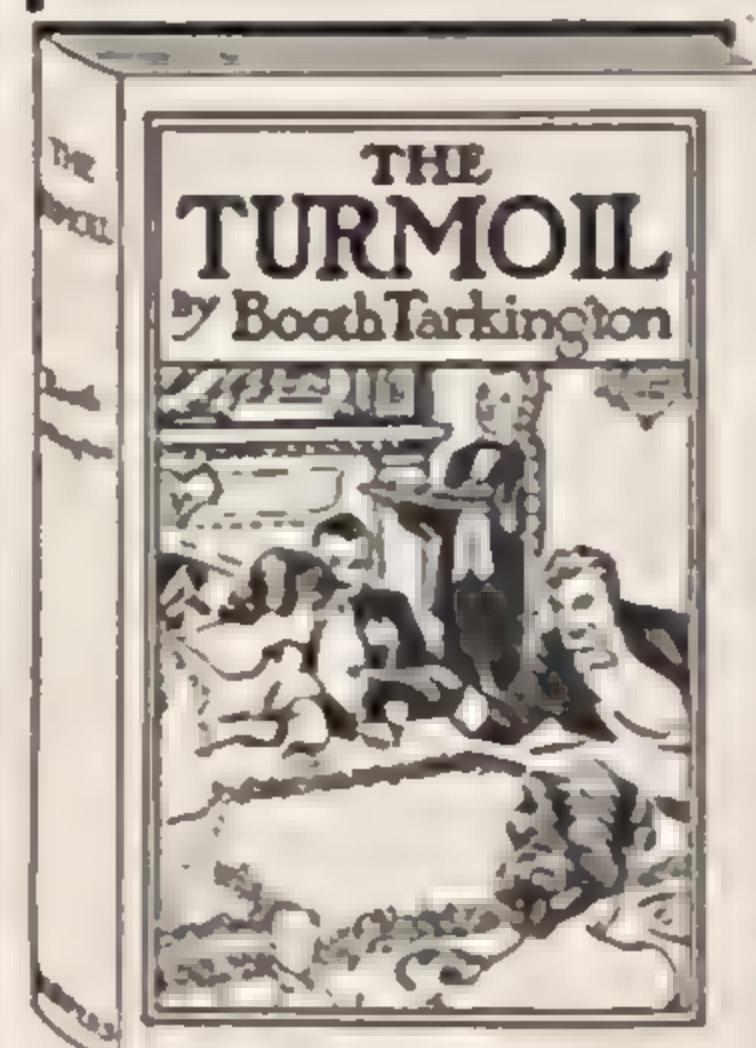
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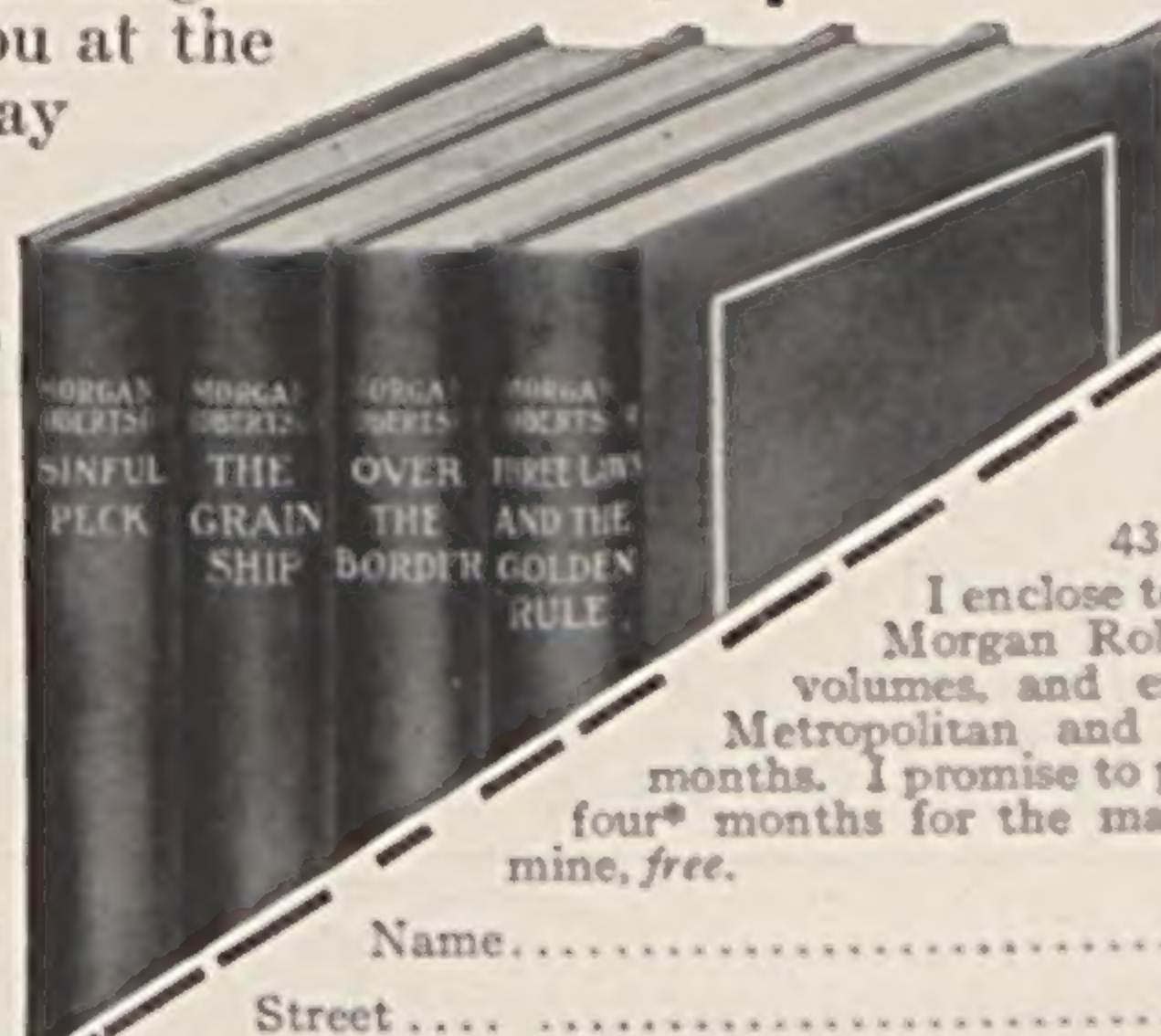
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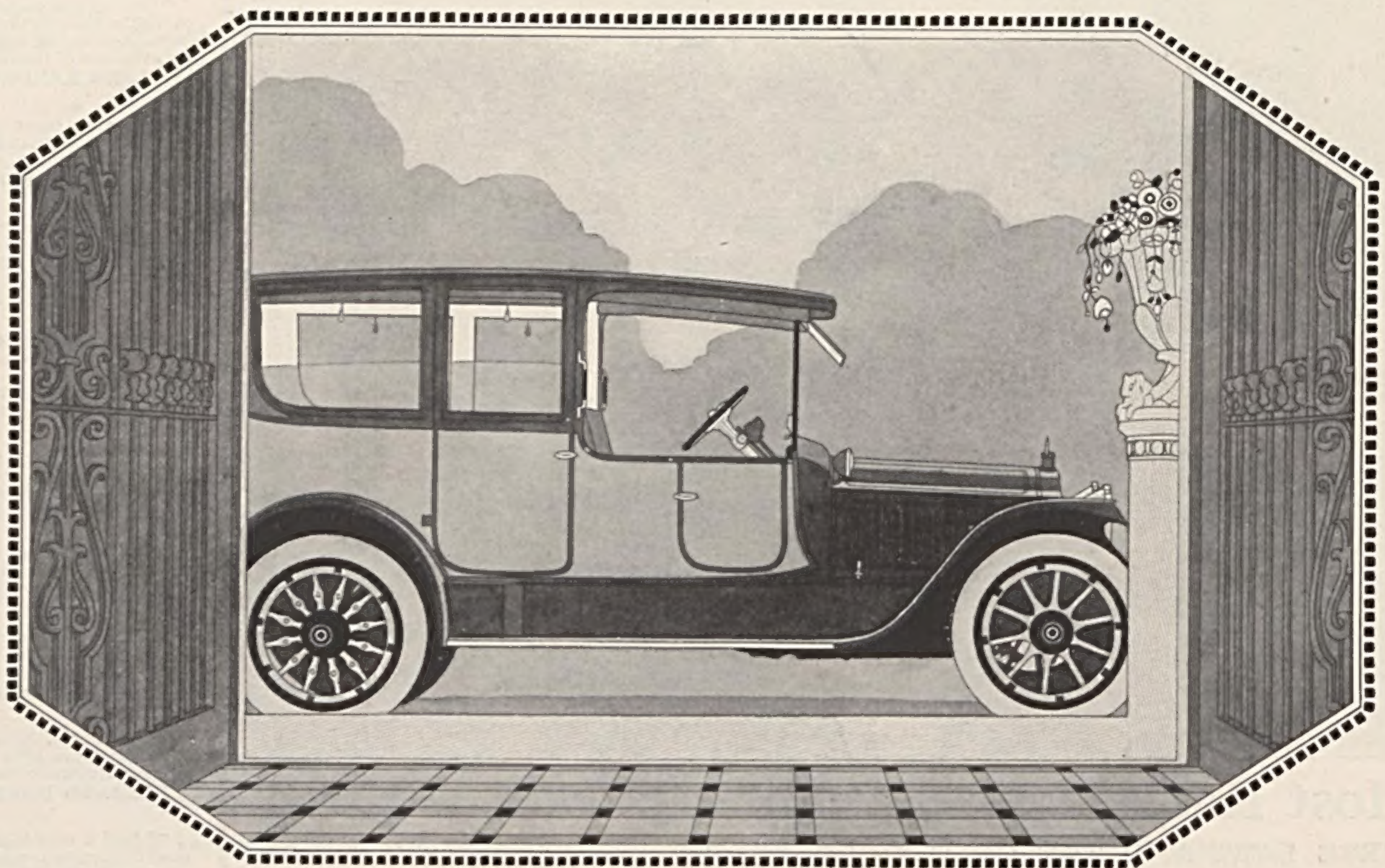
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